THE TREATMENT OF SPECIAL MATERIAL IN LIBRARIES

The Treatment of Special Material in Libraries

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With a Foreword

by

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Aslib

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1957

FOREWORD

Books are losing their place as the main medium for the dissemination and storage of knowledge. Newer often more efficient or more convenient media such as photographs, films, sound records and microfilms, play an increasingly important role in the stock of nearly all libraries and information centres. They require, however methods of filing, preserving, cataloguing and presentation for use which are often very different from those used for books or manuscripts, and which are apt to set new problems in the daily routine of librarianship. There is some scattered literature on how to deal with each one of these unusual materials, but it is difficult to find and often known only to the specialist.

Mr Collison has now collected in one manual information on the treatment of the most important of these new media. I am convinced that this book is greatly needed and will be most helpful to all members of the library profession. In particular it will be of great value to anyone who is called upon to establish a new library to those setting up in an existing library a routine for dealing with the new materials and to the staff of small libraries which do not possess special departments for taking care of these new media.

Mr Collison's book deserves to meet with a similar success to that of its predecessor in this series of Aslib Manuals.

July 1950. R. S. SCHULTZE

FOREWORD TO THE SECOND EDITION

The rapid sale of the First Edition and of the reprintings has shown that Mr Collison's book was appreciated as a timely addition to our professional tools. The welcome Second Edition contains several new chapters (on Pamphlets, Negatives and Prints, Business Archives, Filmstrips, Newspapers and Periodicals) and a general bibliography and is revised throughout. It will thus be found to be even more useful than the First Edition and will, I hope, perpetuate its success.

R. S. SCHULTZE
Research Librarian, Kodak Ltd.

October 1955.

DEDICATED with my sincere thanks, to the information officers, librarians and staffs of many organisations in Great Britain and the United States of America, who have so generously given me their advice and help on innumerable occasions.

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PREFACE

This small manual is based on some lectures given at the School of Librarianship, University College, London, during the spring and summer of 1949. This edition has been rewritten and slightly enlarged to include more of the types of non-book material with which libraries of all kinds are having to cope at the present time. The point of view from which it is written is rather more that of the busy librarian with a small staff and little time in which to deal with all the varying problems of a busy service, than that of the institution which is attempting to record material in sufficient detail for the needs of posterity. Short cuts and selective cataloguing will therefore be found recommended to an extent which may well dismay the careful bibliographer.

Sincere thanks are due to the Librarian and Information Officer of the Library Association, Mr. D. C. Henrik Jones, for allowing me access to the minutes of a committee which, during the latter years of the war, did much to formulate rules and procedure concerning many aspects of this largely neglected subject. It is to be hoped that their final decisions may one day be published.

In addition, I am grateful to Mr. Henrik Jones for his help in drawing to my attention much material which I should otherwise have missed; to Mr. David Grenfell, Chief Cataloguer of the National Film Archive, for providing much information and some excellent new examples for the chapter on Films; to Miss K. M. Lois Simpson, Press Librarian, Royal Institute of International Affairs, for scrutinising the chapter on News Clippings and making many useful suggestions for its improvement; to the Chief Librarian of the Ministry of Works, Mr. A. B. Agard Evans, for making available the very informative entries from the catalogue of Trade Material in his Library; to Miss F. Milnes, M.B.E., and Miss Valentine Britten, of the B.B.C., for photographs of their respective Libraries; to Dr. R. S. Schultze and his staff at Kodak Research Laboratories for reading the manuscript and supplying me with the annotated list of additional readings in the chapter on Films; to Mr. G. F. Osborn, Archivist to the City of Westminster, who soundly criticised my chapter on Business Archives and offered some important amendments; to Mr. J. W. Thirsk, Assistant Reference Librarian, City of Westminster, for

allowing me to reprint his chapter on Periodicals from *Modern storage equipment and methods for special material in libraries*, to Mr W Ashworth, Librarian of British Nylon Spinners, and Dr T A. Margerison, Editor of "Research," for much helpful and cogent criticism to the many correspondents who kindly sent suggestions and amendments when the first edition was published and lastly to Miss Pearl Jones, Publications Officer at Aslib, who has given much thought and care to every point concerning the preparation and presentation of this volume

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Hampstead, October *1955*

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GENERAL PRINCIPLES

TODAY the librarian is confronted with many different types of material besides books, all of which he is expected to house and make available to his readers. Maps, microfilm, illustrations, business archives, and a number of other items present him with new problems and individual requirements for which the answers have yet to be standardised. At one time the amount of this material was so small in all but the largest libraries that it was necessary merely to improvise. Since the war the situation has changed and non-book items have grown rapidly in numbers and importance, and they now present a challenge to the ingenuity and resourcefulness of the librarian and his staff. At the same time, the librarian has the satisfaction of knowing that libraries are still in the pioneer stage in this field and that there is much scope for individual choice and judgment, while he is also aware of the necessity for exercising much thought before committing himself to a particular system or to a special type of equipment. Once, in fact, that a decision has been taken the library is committed to the expenditure of much time and money in the future careful examination of every possibility is therefore essential.

Before discussing the cataloguing, indexing, arrangement and filing of special material in libraries, it is first necessary to consider the purposes which they are designed to serve. Although there are a number of standards and rules for the handling of such material, and although these are applicable in all types of special as well as in general libraries, nevertheless the actual form and content of catalogue and index entries and the methods of filing and storage are subject to the work which they are intended to perform. For instance, an engraving in a library devoted to antiquarian research serves a very different purpose from a similar print in a library which deals with the history of type and illustration processes, and the content of the catalogue entries will vary accordingly.

Whatever the work of a library there are certain points which must be kept constantly in mind when dealing with special material. First of all, it is necessary to determine in detail what exactly are the needs of the users of the service. A reader for example, who is studying the illustration material on a subject, may want to know by what processes the illustrations have been reproduced, if these processes have a direct bearing on the accuracy

Once such a survey has been made, it is necessary to draw up a detailed cataloguing code and an instruction on the filing of each type of material, and to ensure that every member of the staff is fully familiar with them. In addition, it is essential to obtain sufficient stores and equipment to make a satisfactory start, and to arrange for the printing of any special forms, cards or labels which may be required, keeping in mind the importance of making provision for the speedy filling of possible repeat orders for both these and any other store items. It would appear trivial to mention such a point, were it not that it has sometimes happened that the work of an organisation has been held up to a certain extent, and its efficiency somewhat impaired, because supplies of an essential record form have unaccountably run out and no provision has been made for obtaining more. If it is remembered that a library may have to wait two or three months for a small catalogue cabinet, or three weeks or more for various minor items of print, it will be seen that detailed planning of supplies is an essential part of preliminary planning.

When building up files of special material, it is wise to give them no form of publicity until there is something worth advertising. For example, a file of illustrations is rarely of any great use until it contains some thousands of items; the librarian quickly discovers that a single illustration of a building, a piece of machinery or a new invention will not satisfy the average reader who wants photographs from every angle and in various scales. To give premature publicity to a collection of special material means merely that many readers who would normally make great use of it are disappointed on their first trial of its resources, and are inclined to ignore it at later periods and to discredit it to their colleagues.

Before a collection of special material can be put into use it is, therefore, necessary to devote some months to its careful recording, preparation and filing. This recording must be based on the way in which the collection is to be approached by the reader. For instance, a collection of gramophone records is rarely handled directly by the reader who will instead be almost wholly dependent on the catalogue maintained for his use. If, therefore, the cataloguer keeps constantly in mind that the reader relies almost entirely on whatever information he can find in the entry he is certain to provide more details and to give more comprehensive references.

Such points are largely a matter of common sense, but they

with which the material is presented, and more especially if colour reproduction is involved. If he has to deal with maps or plans he will need to know whether they are presented in some special way—such as by the use of a particular projection, by the isometric method, or in a stylised manner (such as the Underground maps, which sacrifice accuracy in scale and direction to clarity and conciseness). He will also be directly affected by the methods adopted for filing and storage which can help or hinder his work according to the degree of skill with which they have been adapted to his research needs.

Thus the establishment of any cataloguing or filing system in a library must be preceded by a thorough survey of the requirements of the organisation which it will serve. This will entail detailed study of the work of the organisation, the requirements of its different departments and branches, the different types of possible users of the library service and their individual lines of work, the different kinds of material which will satisfy their needs and the amount of money available for purchasing them, the number of staff and amount of time available for dealing with the preparation and handling of material the amount and type of space and equipment available for its storage, the types of records required and the difficulties likely to be encountered in its everyday administration. Unless such a survey is made in the first place, the collection will grow up in a haphazard way and neither staff nor readers will gain the fullest aid from the information which has been gathered.

From generalisations such as these it may be difficult to envisage the day-to-day problems involved, but a few practical examples will immediately demonstrate the value of a detailed preliminary survey A newspaper library for instance, is intimately concerned with the filing of newspaper clippings in vast numbers. Their system of filing is the key to their use and on it must rest the success or failure of the library service. From the very first, definite and rigid decisions must be made concerning such points as the disposal of previous years files the filing of cuttings dealing with two equi-important subjects, the disposal of superseded clippings and so on. Even though such a collection may start in a small way the system used must be sufficiently flexible to cope easily with rapid expansion. An industrial library maintaining files of trade catalogues will have to decide straight away in how detailed a fashion it is going to maintain indexes of individual items, and how far its available accommodation will permit the storage of older material.

Once such a survey has been made, it is necessary to draw up a detailed cataloguing code and an instruction on the filing of each type of material, and to ensure that every member of the staff is fully familiar with them. In addition, it is essential to obtain sufficient stores and equipment to make a satisfactory start, and to arrange for the printing of any special forms, cards or labels which may be required, keeping in mind the importance of making provision for the speedy filling of possible repeat orders for both these and any other store items. It would appear trivial to mention such a point, were it not that it has sometimes happened that the work of an organisation has been held up to a certain extent, and its efficiency somewhat impaired, because supplies of an essential record form have unaccountably run out and no provision has been made for obtaining more. If it is remembered that a library may have to wait two or three months for a small catalogue cabinet, or three weeks or more for various minor items of print, it will be seen that detailed planning of supplies is an essential part of preliminary planning.

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(1) why is it in the collection?
(2) who is likely to use it?
(3) what information is he likely to want about it?
(4) what information is he likely to want from it?
(5) what items should be included in the catalogue entries to ensure that the reader gets a clear and accurate idea of whether he wishes to see it, without actually handling it first?
(6) what is the most convenient, clear and economic way in which this information can be presented?

Similarly the filing of such material must be based on these points

(*a*) who has access to these files—staff, readers, or both?
(*b*) what arrangement best suits their needs, having regard to speed and ease of reference?
(*c*) what visible references are necessary to ensure that no related material is overlooked?
(*d*) what filing signs are necessary on the material itself to enable it to be filed and replaced without difficulty and in what position should they be put?

It should always be kept in mind that the main point of interest of special material lies in its subject. Furthermore, it should always be considered whether the function of the material is primary or supporting in relation to the rest of the library's collections. Thus material which illustrates printed matter which the library already possesses has not the same importance that it would have if it were the first information which the library possessed on the subject.

Finally the aim of the library is to ensure the maximum use of its material with, at the same time, the utmost economy of records and routine consistent with efficiency. To this end, not only must all processes be worked out thoroughly in advance, but they must be constantly reviewed to ensure that they are achieving what is required, and that all unnecessary routine is cut out. Suggestions from members of the staff actually working with the material must therefore always be carefully investigated, for they are in direct touch with the problems involved. In addition, the experience of other library and information systems working on similar lines should be examined and their methods surveyed in the search for the simplification and improvement of processes. The more time that can be saved over routine processes, the more opportunity there is for the research work of the library and for detailed assistance to readers.

entail a sympathetic appreciation of the reader's point of view The more experienced the cataloguer the greater danger there is of his losing sight of the difficulties of the ordinary reader who is neither a trained librarian nor a man who thinks in terms of recorded information. From experience it is known that references and added entries, annotations and explanatory matter can never be too many for the convenience of the reader On the other hand there are definite limits to their number owing to the restricted amount of catalogue space and staff time available, and to the necessity for maintaining the catalogue in a size which is conveniently usable. Moreover some entries and references, while theoretically correct, are of little practical use and serve only to inflate the size of the catalogue Thus the cataloguer is *constantly faced with decisions which can never safely be taken* in a mechanical fashion.

This will mean too that standard methods may occasionally have to be jettisoned in favour of something more practicable Thus, to return to the first instance of an engraving, while it may be of great interest to a collector to record its measurements within and without the surrounding rule, in most libraries such *information may have to be sacrificed in favour of a detailed* description of its subject which, after all is in most cases the only reason for its inclusion in the collection.

Similar conditions apply to the choice of storage methods and equipment. At a recent Aslib conference one of the speakers reminded a questioner that accessibility of documents was even more important than economy in storage This is a good point and one which is sometimes *in danger of being forgotten*, and although it is true it is also true that both economy and accessibility in storage are urgent problems from the standpoint of reader as well as the librarian. In fact, if it is possible to generalise about the factors governing the storage of special material, the following points would probably prove uppermost in the minds of most librarians

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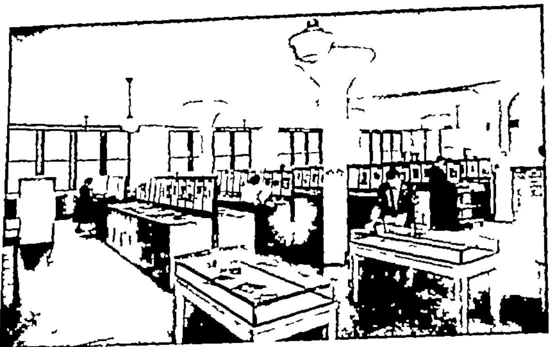
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Newark Public Library, New Jersey

Picture Collection Files

THE effective use of the different forms of illustrative material depends on the staff the catalogues and the indexes. Unlike books which, by reason of their physical form, advertise their contents and their presence, illustrations lack this powerful aid to their use. Illustrations are usually stored in various kinds of filing cabinets and pamphlet boxes, each like the next, and giving no real idea of the very varying importance of their contents. It is easy for the reader's glance to stray along the titles on the spines of books as they stand upon the shelves of a library on the other hand, the effort necessary to search through files of illustrations in a filing cabinet is one which is made only when the desire to find definite material on a subject is supported by some degree of confidence that there are some useful items to be found there.

In common with the rest of special material, the prime interest of all illustrative materials is their subject value. The reader rarely wants to know the name of the person responsible for producing the engraving, the photograph, the film or the illustration, and still less does he seek for other work of the same man merely out of interest in the illustrator himself This subject-interest dominates both the construction of the catalogue and index entries and the filing of the material. Except in cases of the art library or *the library devoted to the study of illustration processes*, the interest centres on the subject depicted—and the success with which it is reproduced—so that every care must be taken to ensure that sufficient entries are made under the names of the subjects concerned *so that no important aspect is overlooked. Thus,* users of a library on mechanical engineering will have little interest in the name of the engraver (however famous) of an engraving of a horizontal steam engine, whereas they may make many enquiries for it by the type of engine its individual proprietary name, the name of the man who made it, and the things which it helped to make or do, but probably very few of them will want to know the title of the periodical in which it first appeared. They will be less interested in the size of the print than in the degree of success with which it depicts the engine and all its details.

But at this point the question of what form of entry is to be made must be considered. Here again the cataloguer must constantly remind himself of the purpose and work of the library



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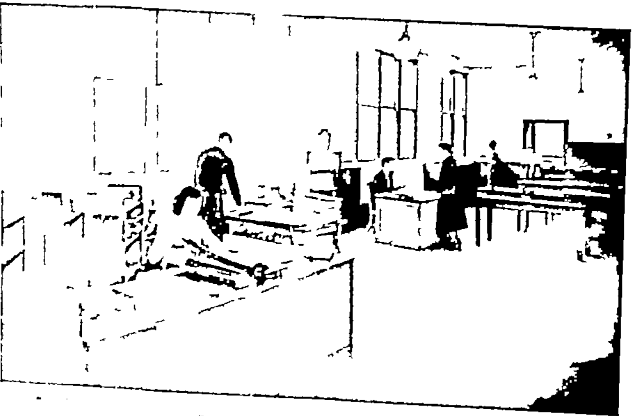
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Whether the illustrations perform a primary or secondary function in the service, they are usually too numerous and too ephemeral to warrant the expense and delay in preparing catalogue entries. When it is remembered that the sources of illustrations are mainly periodicals, trade catalogues and publicity material, that such items pour from the press in more abundance and with greater rapidity than can be coped with successfully by the small numbers of staff available for cataloguing in most libraries, it will be seen that the preparation of any type of catalogue entry will only delay the moment when the illustration is ready for use. Furthermore, this type of material is largely valuable only for its extreme topicality and it is therefore the duty of the library to prepare it for use with the utmost speed. Finally illustrations are more fragile and ephemeral than books, so that they do not warrant such detailed treatment. This lea es no alternative to the decision that for most of the illustrative material the only form of entry which can be afforded is a subject index in which one entry (and the necessary cross-references) represent all the material there is on that particular subject. Only in this way can the items be dealt with speedily enough to meet the requirements of the library and its users.

There are, however two forms of illustrative material which will require more detailed treatment. First of all, there are the collections of illustrations which must be kept together—for instance, a loose-leaf trade catalogue or a series of plans or blue-prints which would lose their value if they were split up. Secondly there is the important case of illustrations in books, in bound volumes of periodicals, or in files of correspondence, reports, etc., which should be indexed if they are outstanding or are the only known representation of items which have particular significance for the organisation or community which the library is serving.

These two types of material are usually a comparatively small part of the illustrations collection, and if separate sequences of index entries were maintained they would be in danger of being overlooked. It must also be considered whether the entries for illustrations can be included in the general subject index of the library (if its catalogue is classified) or in the main sequence of subject catalogue entries (if the catalogue is in dictionary form). Where the catalogue is small, and most of the information on important subjects is in periodical form, the amalgamation of entries for illustrations with those for books may definitely



Processing and Circulation of Pictures

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strengthen the catalogue as a whole, and if the entries for illustrations are made on distinctively-coloured cards there can be no danger of confusion in the mind of the reader if he is familiar with the main principles on which the catalogue is based. The entries for illustrations should not, however be included in the main catalogue if there is any danger of the entries for books being swamped by a mass of entries for comparatively unimportant illustrations. To make a definite decision, the cataloguer must decide what place the illustrations collection holds in the service and how best the reader can be helped.

Assuming therefore that the library possesses these three forms of illustration material, there will be three kind of entry to be made preferably on different-coloured cards. For the bulk of the material—i.e single illustrations, filed mounted or unmounted—there will be subject entries and cross references. Where a subject heading has been assigned to an illustration, the heading is entered in a previously-determined position—say the top right-hand corner—on its margin and if no entry has been made previously for this subject a subject-index card is made out and any necessary references are entered either on the back, or as in Library of Congress practice in the lower half of the face of the card. It is necessary to enter these cross-references on the main subject index entry for withdrawals in illustrations collections are more frequent than for books and periodicals, and it is essential to ensure that no unsupported cross-references are left in the index.

For most libraries requirements there are no adequate lists of subject-headings what lists there are are mostly American and are not, in any case sufficiently specialised to meet the needs of British libraries. Such lists, are however an important guide to the lines on which suitable lists of subject headings should be built, and a copy of a standard list—such as that of the Library of Congress—should be kept at hand for reference to remind the cataloguer of the procedure and references which he might otherwise overlook and the standard principles of subject entry should always be followed

Each library thus remains faced with the problem of building up its own list of subject headings, and these must be related to the work and purpose of the individual library To take an actual example a library adds an illustration of a cantilever bridge. The heading BRIDGES—Cantilever is entered on the margin of the illustration and a subject-index card is also made

out bearing this heading, assuming that this is the first example the library has acquired of bridges of this type. References will then be needed *from* the heading CANTILEVER BRIDGES and (from the general subject BRIDGES) *to* AQUEDUCTS and VIADUCTS if these have not already been made. There must also be an entry under the name of the bridge if this is sufficiently distinctive. If the interests of the library are particularly concerned with bridges, to a certain extent it may be necessary to break the standard rules and file and enter under different headings to suit the needs of that service. Thus the library may be more interested in the materials of which the bridges are built than in the principles on which they were constructed. It would then be necessary to break up the illustrations under different sub-headings, such as Concrete, Steel, etc., and to make references in the subject-index from such headings as Cantilever etc. The necessity for adapting the standard codes to the needs of a particular organisation must always be kept clearly in mind, both in cataloguing and in filing.

Thus whether there are five or fifty illustrations of cantilever bridges in that particular library one index entry—plus, of course, any necessary references—represents them all. In this way the processes of both accession and withdrawal are accelerated and simplified.

In the case of portfolios and collections of illustrations, and so on, an individual entry is required under the subject of the collection. Below the subject should be given the title—or description where there is no title—and date. In addition, the following items should be added where they are of definite importance to users of the library publisher source (in the case of extracts from, or supplements to, serials, etc.), process of reproduction, whether coloured or monotone, size and author or engraver Each type of library will need some of these items, but none will require all of them. In addition, analytical entries should be made wherever necessary and the tracings* entered on the main card. A portfolio of photographs of Town Halls, for example, issued as a supplement to an architectural journal would be entered in the following fashion

Heading	TOWN HALLS
Title	Town Halls, past and present.

* [illegible] of the headings under which the analytical entries, cross-references, etc., appear

Description	Photographs, and small sketch plans of town halls at Saffron Walden, Marlborough, Dover Exeter Hampstead, Hendon, Cardiff and Swansea
Publication Details	Portfolio of 8 plates, issued as supplement to *Architectural Monthly* June, 1954 Size 9in. by 12 in

and added entries would be made under the names of the individual towns.

With regard to the indexing of illustrations in books and periodicals, it should be recalled that entries should only be made for outstanding or very rare items. Here all that is necessary is the subject heading, and a brief reference to the book or periodical, plus an occasional annotation. For instance

LEMMINGS

Natural History 19 185 Ap 46

Ross, A. Mice and other vermin 1947 p 23 (colour)

where the first reference is to an illustration in a periodical and the second to a coloured plate in a book Classification and shelf references should of course be added in all references to material filed apart from the illustrations collection, so that the reader can go from the subject-index direct to the item in question. In connection with this type of entry the chapter on *films should* be read, for the analytical indexing of films—each shot of which may be regarded as a picture—has many similarities to that of illustrations.

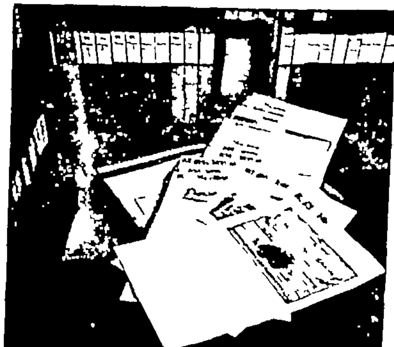
If entries for illustrations are to be included in the main catalogue sequence they should be filed before or after the entries for books and serials, according to whether the library considers *illustrations to be primary or supporting material* This will mean that they will normally be filed (on distinctively coloured cards) following the cards for books and serials Where there are examples of the three types of illustrations entry under the same heading, the general subject entry should be filed first, followed by those for portfolios etc., and then by those for illustrations in books and periodicals. This will ensure that the reader is reminded of the existence of single illustrations on his subject, before he is tempted to make use of a whole portfolio or of a bound volume of a periodical for the purpose of obtaining a single example of the subject for which he is looking. Where the entries for illustrations are filed in a separate sequence the same rules

should be followed. Thus, by referring to a single index of illustrations, the reader is able to gain information on the total holdings of illustrative material on any particular subject in the library

If possible, the reader should always be encouraged to refer first to the index before making use of the actual files, and the same procedure should in general be followed by the staff. The reasons for this rule are that in the first place it is more economical to refer to a card-index and to identify the right heading, rather than swing open and shut several heavy steel drawers, or to open and shut several heavy pamphlet boxes, in an effort to guess under which heading—if any—the material which the reader wants has been filed. Secondly the wear on the illustrations themselves is lessened, and this is a very important factor especially in the case of unmounted material. Naturally such a rule is not always welcome, especially in the smaller organizations where the members are more apt to treat the library as part of their own offices, but if the staff set the example themselves, the readers will soon appreciate the practical advantages of such a procedure.

The question of mounting illustrations has already been mentioned, and it is one which can only be settled after very careful consideration of the needs of the individual library Where heavy and everyday use of illustrations is made, the advantages of mounting material cannot be doubted—they will thus have a longer life and present a better appearance. Where, however the use of such material is intermittent and few illustrations are used constantly and where the system of filing allows it, the possibility of filing material unmounted should be kept in mind.

The great advantages of not mounting illustrations are several, first, large quantities of material can be dealt with quickly—a great boon to a busy library which has constant recourse to topical information. Second, there is a great saving in both expenditure on materials and filing boxes and cabinets and, hardly less important, in filing space. On the other hand, unmounted material will not stand up to much handling—this, however may not be of much importance to a system which handles a vast amount of purely ephemeral items. It must be remembered, too, that there is always the solution of mounting those items which it is necessary to preserve permanently and those which it is known will be heavily used. As will be seen in a later chapter similar considerations apply in the case of filing news clippings.



B B C T levision Library

Illustrations Collection

Fairly heavy paper should be chosen for mounts Corbett suggests 240 lb. weight per thousand sheets, 20½ in. by 25½ in. The sizes of mounts vary very much in libraries, but the most useful method is to have two sizes—10 in. by 13 in., and 14½ in. by 19 in. —which will prove suitable for all but the most unusual material. As to colour the most usual choices are green vandyke brown grey and light cream—if possible all these colours should be stocked, so that the best background for each illustration can be chosen.

For unmounted material a manila folder so constructed that it will hold the illustrations without their falling out can easily be made with overlapping flaps or in envelope form. Valuable

illustrations which it is not desired to mount, nor to file without protection, can be placed in transparent plastic film envelopes, which can themselves be mounted on specially strengthened mounting paper or cardboard.

The illustrations collection consists of its contents whatever outward form it assumes—steel filing cabinets, fibre boxes, or wooden packing cases—is merely an adjunct to the collection one can have a good collection stored in old cardboard boxes, while the latest invention may hide a very inadequate set of material. But the container can materially assist both reader and staff in their speedy reference to the files and their comfort in handling material. It is well, therefore, to give much thought to considering what is the best method for a particular library having regard to the amount of money available both now and in the future for the purchase of equipment, and to the amount of space which can be devoted to this section of the library

The points to be determined before any decision can be taken on the choice of storage equipment are

(1) what is the initial size of the collection to be, and what is its probable rate of expansion likely to be ?

(2) what are the minimum and maximum sizes of material and in what divisions can they most economically be grouped ? Usually two or three divisions will be adequate.

(3) how much money will be available for initial equipment, and how much will be available annually for replacements and expansion ?

(4) what space is available initially and in the future for equipment ?

(5) how much of the staff's time can be devoted to filing and maintenance ?

When answers have been found to all these points, decisions can then be taken concerning the most suitable form of equipment.

The equipment available today can roughly be divided into the following classes

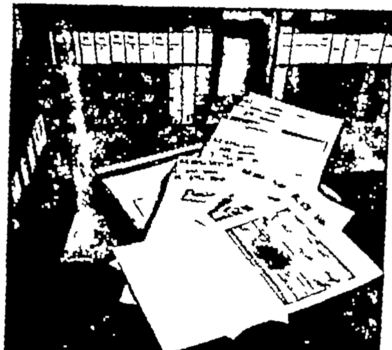
(*a*) boxes, similar to standard pamphlet boxes, made of cardboard, fibre or steel

(*b*) vertical files made of wood or steel

(*c*) lateral files contained in cupboards of wood or steel

(*d*) larger containers, of wood or steel, which are more usually employed for the storage of maps, charts and plans.

Each of these has its own particular advantages—and disadvantages. Boxes are the most manoeuvrable they can be taken



B.B.C. Television Library

Illustrations Collection

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Illustrations Collection

down from the shelf easily carried to a table or to another room, *and they are comparatively inexpensive* Replacements and additions do not involve large expenditure enable the cost to be spread over long periods, and *repairs are simple* *Uniformity* is desirable but not essential, so that the library is not likely to be held up for very long by the discontinuance of a specific type of box, since suitable boxes are available from many different companies. Vertical files are easy to use, present a good and efficient appearance and give good protection to their contents they are practically permanent, and rarely require repair or *adjustment. On the other hand they are expensive, supplies are* short, and additions eat heavily into library expenditure Lateral filing is a fairly recent innovation it is based on the principle of suspending files of various types from rows of rails fixed in a cupboard. In this way it enables a larger number of files to be stored than in the vertical file since there are no intervening partitions and full advantage is taken of every inch of space

The plan file is also well worth considering this is a type of equipment which is much used by architects and surveyors for the storage of maps and plans. This consists of a large steel container a typical plan file is about 3 ft. 6 in. high 4 ft. 6 in. wide and 2 ft. 6 in. deep mounted on wheels. Such a container will store upwards of three thousand unmounted items, and many more if double or triple parallel sequences are used. The interior contains fifteen main *folders* of very heavy manila, which are supported by metal rods fitting into grooves on the sides, the rods moving along these grooves on ball bearings. Each of these folders is flanked by three springs which have the effect of compressing and supporting the contents in a vertical position. Into each of these main folders are put four or more heavy manila folders, which are the containers for the material, thus giving sixty divisions to the file. *The container is covered by a* steel lid which, when opened discloses a detailed plan of the contents. *Small* material can be filed economically by using parallel sequences of folders half or a third of the width of the cabinet, or by using a concertina folder each of whose sections is rather less in size than the previous division. The whole of the container is constructed of steel with an inner lining of asbestos, which *gives it as fireproof a quality as can be expected.* Such a file is the ideal answer to the problem of storing unmounted material, since the compressive qualities of the folders and their springs do not allow the material to sag or to sink to the bottom

and there is no opportunity for it to become creased or torn while it is in the file. The great drawback is the high initial cost. Upkeep is simple and inexpensive.

But for the average library with a small income, the choice will undoubtedly be pamphlet boxes or lateral filing, the latter being made especially attractive by the fact that it can be fitted to existing cupboards and cabinets. If pamphlet boxes are preferred, two or three sizes should be selected. A box bound in smooth buckram is more desirable than one made of wood, steel or cardboard, since it is less noisy, does not collect dust, and is hard-wearing without being expensive or difficult to obtain. Each box should be labelled with a note of the contents, both on the spine and on the opening side. Inside, the mounted illustrations should be filed direct, but unmounted material *can be filed* in the manila containers already described. Frequent guides of stiff cardboard or manila should divide the contents, projecting tabs lettered with subject-headings and, or classification numbers indicating the divisions. If there are many divisions, or if it is desired to keep some record of the contents of the box— in cases where the material is much lent—a list of the subjects included should be pasted on the inner side of the cover. No box should be filled so tightly that difficulty is experienced in removing an individual file, for this will damage the contents and make reference and replacement difficult.

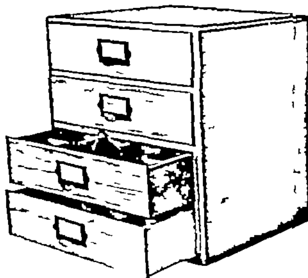
If vertical filing cabinets are used, filing should proceed in a similar fashion. Unlike pamphlet boxes, which can be shelved horizontally or vertically according to the space available, the contents of a vertical file must be stored on its edges, so that unmounted material must be carefully protected, since there is usually a considerable amount of *play* backwards and forwards when a drawer is opened and its contents examined. This movement can be lessened to a certain extent by making use of supporting steel flanges which slide at an angle along the bottom of the drawer and hold up the files and prevent their being shifted backwards and forwards unnecessarily. Steel files are less bulky than wooden ones, and they are neater and more efficient in appearance. Suspended filing in both vertical and lateral files is of course dependent on the files not being filled to capacity, for illustration material is usually printed on art paper which is considerably heavier than the correspondence and file copies for which this type of filing is principally designed. The reader's convenience should be kept in mind: some libraries



provide stout envelopes reinforced with cloth edges for the storage of envelopes during transit.

There is not a great amount of literature on this subject. E. V. Corbett's *The Illustrations Collection* (London, Grafton, 1941. 158 pages) gives a very good survey of all aspects of the subject, and describes some of the principal illustrations collections in Britain. Particular attention should also be paid to Marcelle Frebault's *Picture Collection* (5th edition. Newark, N.J., Newark Public Library. 1943. 87 pages) which describes the practice at Newark Public Library which has one of the finest illustrations collections in the world. A new edition of this book is in preparation. The September 1954 edition of *Special Libraries* is devoted to the Picture Division of the Special Libraries Association: several of the articles describe illustrations collections. The public library aspect is dealt with in Elizabeth Wild's *Visual Aids in Public Libraries* (London, James Clarke. 1951. 96 pages). The system in use in the famous Hulton Press collection is described in the *Journal of Documentation* (Vol. 6, March 1950, pages 12 to 24) and still of value is *The Camera as Historian: a Handbook to Photographic Record Work* (1916), by H. D. Gower, L. S. Jast and E. W. W. Topley. Further references will be found in the reading list on page 100.

The treatment of lantern slides differs only in their filing. An index entry for a lantern slide is best made under its subject, with a short description and its classification or location number. Some libraries aid the reader by using a sensitised catalogue card on which a print of the slide has been made. Owing to their physical form and fragility lantern slides must be filed in specially constructed cases or cabinets which will protect them from friction and sudden jolts. The usual system of storage is in drawers divided in slotted partitions sufficiently broad for brief index entries to be made on their upper surface. One American model shows unslotted partitions, the lantern slides being supported in batches of five or six by sloped adjustable tabbed index

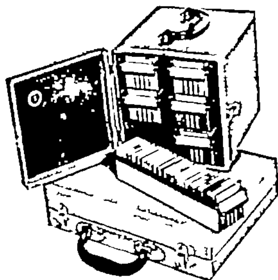


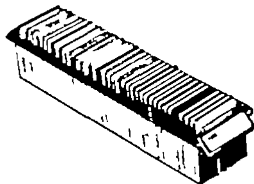
[illegible] and C. Ltd.

Lantern Slide Cabinet

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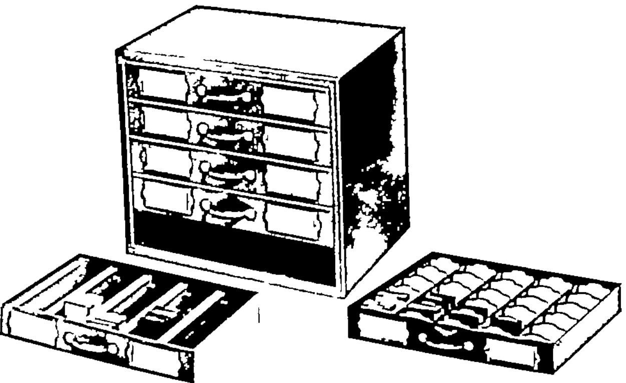
Gaide Manufacturing C Chicago

American Type of Lantern Slide Cabinet

dividers (spaced at intervals of about three inches) Another model from the United States shows individual slotted drawers containing single rows of lantern slides, the sides riding three-quarters of the height of the slides and bearing index entries corresponding with the position of the individual items. Some libraries provide an examination table consisting of a ground-glass surface illuminated from below by a strong light.

The order of arrangement of lantern slides should ideally be alphabetical by subject, or numerical by classification number but the possibilities of lessening their handling by filing according to order of accession should not be overlooked, since this may reduce the danger of their being broken.

Lyle F Perusse's "Classifying and Cataloguing Lantern Slides for the Architectural Library" (*Journal of Cataloguing and Classification*, Volume X, No 2, April, 1954 Pages 77 to 83) gives an excellent account of current practice at the library of the University of Minnesota School of Architecture which is receiving both 3 × 4 in. black and white slides and 35 mm. black and white and coloured transparencies. In that library both types are classified "first chronologically then subdivided geographically with other subdivisions for type of structure and photographic medium" Other articles on the same subject include Gerhard R. Lomer's "Lantern Slide Storing and Cataloguing" (*Canadian Library Association Bulletin* Volume 4 March 1948 Pages 119 to 122), and Lydia Kohn's "A Photograph and Lantern Slide Catalogue in the Making" (*Library Journal* Volume 57 November 15 1932 Pages 941 to 945) The British Standard 1917 1952 entitled, *Film Strip and Lantern Slides* (British Standards Institution 1952 12 pages) gives definitions and dimensions of three sizes of lantern slides.



[illegible] Products Corporation, New York

American type of Lantern Slide Cabinet

NEGATIVES suffer much from handling and from variations in humidity and temperature. To counteract these factors they can be filed in transparent plastic film envelopes, or in open manila envelopes—the Frick Art Reference Library uses one size, 8 x 10 inches—in steel cabinets, held vertically in sections each containing about twenty envelopes, in an air-conditioned room usually kept at 40% humidity and 70° temperature. Both negative and envelope need to be marked with the reference number by which the picture is identified: the negative should bear the reference in small but legible figures in black waterproof ink on the top edge.

Unmounted prints are subject to curling and need to be stored either flat or held closely together in the vertical position. In either case they should be protected individually by transparent plastic film or manila envelopes, and the reference number should be marked on both print and envelope.

While theoretically it is possible, by the use of transparent envelopes, to arrange negatives and prints in classified sequences (for each should have its own sequence) and to refer direct to the actual items, in practice it is found more convenient to maintain these files in accession order and to provide a separate index for use by readers. An expensive but effective method for making the index as useful as the actual files is to use sensitised cards in one corner of which are printed reduced prints of the illustrations available, the remainder of the card being used for identification and descriptive purposes.

Little has been written on this subject, but Hannah Johnson Howell's "The Frick Art Reference Library" (*College Art Journal*, Winter 1951/52. Pages 123-26) is a brief but helpful account of one of the most advanced libraries in this field, while Arthur Nettleton's *All About Filing Negatives and Prints* (London, Focal Press, 1954. 54 pages) presents from the point of view of the amateur photographer basic principles and sound methods which apply equally well to the problems of large collections. An insight can also be gained into the curious world of the special library devoted entirely to photographs and negatives, in John L. Thornton's full and very frank account (from personal experience) of Fox Photos, in his *Cataloguing in Special Libraries* (London, Grafton, 1938).

RECORDS are kept primarily for reference purposes in the everyday business of administration in commerce and industry and that, from the point of view of the firm is their principal value. The chief requirement in any organisation in caring for its archives is a system of grouping the records produced daily weekly monthly and so on, into various categories according to the need for their preservation There are some items which can be destroyed within two years, some may be retained for (say) five years and then considered for destruction—the underlying guide for preservation being " Do we need this ? " Certain items are bound to be kept for all time—minute books, for instance—while those kept for shorter periods can be examined from time to time and either eliminated or if there is any doubt, transferred to longer term groups.

In addition, most commercial and industrial concerns of any standing are proud of their history—however short—but have so far taken few steps to preserve the records of it apart from what might be termed the museum type of item. Nevertheless, in recent years, recognition has grown with regard to the importance of conserving outstanding documents and this responsibility where it has not been delegated to an outside organisation such as the Council for Business Archives, falls in many cases on to the shoulders of the librarian or information officer If the records are to be of any value, their collection and documentation cannot begin too soon, and all members of the organisation need to be kept fully informed of the purpose and advantages of preserving the firm s archives so that the conservation of every item is duly considered at all times.

The conservation and care of business archives must of course take precedence over their accessibility though the latter is of the greatest importance. Preservation is especially important nowadays when so much valuable evidence of an organisation s growth is in the form of duplicated material or is printed or typewritten on very poor paper which will not stand up to much handling. The possibilities of lamination as a method of protection for valuable but fragile records have not been fully explored in this country so far but they are well worth careful consideration. There is at present no other means of keeping intact carbon

copies made on thin or insubstantial paper. This method is preferable to microfilming at any time, but it would be rash to say more than that it appears to be the solution to the problem of preserving many types of modern records.

The only conditions under which microfilming is worth considering are —

(*a*) during wartime, when there is a possibility that the originals may be destroyed, and where accommodation is limited.

(*b*) where accommodation is so cramped that documents, which will be destroyed for certain in five years time may be microfilmed after a period when their day to day use has become so restricted that microfilm consultations will not impede the efficient working of the organisation. When microfilmed, the originals would be destroyed.

(*c*) in the case of a large organisation wishing to send files to branches or to other parts of the country. Here photographically reproduced copies would probably be the better choice, but the cost would be high.

(*d*) in the case of old records of great value, whose use by students and research workers is likely to impose a heavy strain on the fabric of the records.

but for general purposes, microfilming of records and retention of the originals is hardly practicable. Whether lamination or microfilming are possible or not for the individual system, it is however essential to develop a strict routine for indexing, and good storage will preserve the archives from undue wear and tear.

Part of the value of business archives to future research workers and historians lies in their being kept in the form in which they are finally put aside for preservation. While, to the busy librarian overwhelmed with a vast quantity of archives of very varying importance, it may be very tempting to be severely selective in deciding what is to be kept permanently the danger of rejecting essential items is so great that a policy of caution should always be the rule. Where a selective policy must be adopted, it is best that the decisions should be made in every case by the officers immediately responsible for the relevant branches of the work of the organisation, though the librarian or information officer is naturally available for consultation. The intact nature of the records depends also on their original order being preserved as far as possible, and the advantages of bringing together items on the same subject will never outweigh the dangers inherent in disturbing the picture of everyday life in the work of the firm as

reflected in the chronological filing of items on various related subjects. Analytical indexing can achieve the same objective without breaking the original sequences.

Before the cataloguing and indexing of records can be discussed, it is necessary to decide what form their filing and storage will take for the first is dependent on the second. Archives have to be protected from the dangers of dirt, damp, fire and rough handling. It is essential therefore that they should be housed in suitable containers, and that the circulation of air round them should be as free as possible. The merits of the different kinds of containers now available have been the subject of much discussion Metal containers have obvious advantages they resist the action of fire and are not easily damaged, and they need to be replaced only at long intervals. On the other hand, some authorities object to their use on the grounds of their being almost airtight—a condition which may encourage mildew—and their sharp edges add to the danger of tearing the records. In addition, the steel may rust in some atmospheres. Access to air can of course be provided by boring holes in the containers It should also be pointed out that air can bring dirt, so that the free circulation of air is not entirely beneficial. Millboard or strawboard containers are for various reasons (including those of expense) in general use An American writer has however emphasised recently that " the only containers found proof against both fire and water have been those constructed of foil-clad pressboard" (A E. Kimberley New Developments in Record Containers." *American Archivist* XIII pages 233 36. July 1950)

Dossiers can be stored in strong manila envelopes a suitable size has been found to be 13 × 11 inches. Loose papers can be mounted on guards and sewn into files in book form. Their filing in boxes shelved like books is not generally approved by experienced archivists who have found that the vertical filing of records in this fashion tends to subject the fore-edges of the documents to overmuch wear and tear If preservation in boxes is necessary for one reason or another it is best to store the boxes flat upon the shelves, thus subjecting the documents to as little movement as possible.

Rolled documents are best kept in boxes, the larger sizes being filed in pigeon-holes, preferably in a cupboard, so that exposure to dust and light is reduced to a minimum. Books which are of considerable size and weight, such as the larger types of ledger should be shelved vertically with supports between every two



Photo Library Print Files



Library Print Files



Fox Photos

Section of Negative Filing System

or three volumes. Large maps and plans are best kept rolled and filed in pigeon-holes, rather than cut up and mounted on linen—a practice which may impair their legibility and one which certainly reduces the possibility of their being used for accurate measurements. Documents with seals, etc., require individual treatment, specially built boxes being desirable for the more important items among these.

The containers should be stored on shelving to which the air has free access, and for this purpose slatted shelving would appear ideal. The Society of Archivists recommends that the lowest shelf should be not less than six inches from the floor and that the shelving should be erected at right angles to the windows so that the natural light does not fall directly on the shelves and their contents. The provision of grilles in the walls is also suggested to assist the proper ventilation of the department or store.

With so many different types of material constituting the business archives of today it will be seen that their arrangement must depend first on form. With book-like material which can be stored upright on the shelves, it is always possible to maintain a logical order which will often be chronological. Other types must be stored as logically as space and conditions allow but a fixed location which will prevent much handling is probably best here. The cataloguing and indexing of these records therefore becomes of the utmost importance the prime need is to have a system which will establish the existence of information without the necessity for scrutinising the individual records. First of all, therefore there should be an inventory of the different containers, files, guard-books, maps and plans, etc., giving brief details together with their locations

No.	*Date of Accession*	*Source*	*Description*	*Location*
231	13-5-55	Res. Dept.	Plans of new laboratory	M. 15
232	26-5-55	Publicity	Venner Agency autumn plans	S. 178

here the location symbols indicate that the plans are filed in pigeon-hole 15 in the map sequence, and that the publicity campaign of the Venner Agency is filed at shelf 178, the number 232 being sufficient to identify it on that shelf.

Wherever containers hold several items they should be listed, one copy being fixed inside the front cover of the container and the other being filed at the control point along with the accessions

records. Each item on each list should be numbered to correspond with the similar numbers on the top of the actual record.

The index itself needs to be exhaustive every significant mention of a name, a place, or a subject of interest to the organisation should be analysed. In general entries will be brief, though annotations will occasionally be necessary. All entries can be kept in the same alphabetical sequence

Philpot Co. merger 19_7	S. 9_135 5
Pilgrim, Edward	
appointment 10-10-33	S. 133/1867
promotion outside sales 9-7 35	S. 145/79/13
resignation 15-4-54	S. 166/211/4
Pilley Village scheme	
plans 1947	M 9
abandoned 1948	S. 156/202/5

It will be noted that the identifying symbol consists of a combination of the shelf number the accession number of the individual file, and the number of the item in the file. A card index of this kind, which can be expanded indefinitely should greatly reduce the necessity for searching through the files and containers themselves.

Not a great amount has been written on business archives in Britain interest has rather centred on the problem of preserving the vast quantities of national and local government archives of the past. More in fact has been done in the United States of America where much attention has been paid to the conservation of business archives, resulting in such models as the scheme in force at the University of Texas library which preserves the records of several large oil companies under ideal conditions. Nevertheless, two general handbooks will be found of great assistance S. Muller's *Manual for the Arrangement and Description of Archives* translated by Arthur H Leavitt (New York, H. W. Wilson, 1940. 225 pages), which was sponsored by the Netherlands Association of Archivists and *Lilian J. Redstone* and Francis W. Steer's *Local Records their Nature and Care* (London, Bell, 1953 xv 246 pages), which was sponsored by the Society of Archivists, acting in conjunction with the County Councils Association and the Library Association. The files of three periodicals will also be found helpful the *American Archivist* which is mainly devoted to business archives and *Archives*, the organ of the British Records Association, and the *Bulletin* of the Society of Archivists.

MICROFILMS

The part played by microfilms in libraries at the present time is still comparatively small, but it is increasing as more and more of the great libraries install microphotographic equipment and make their films available to other libraries and to private individuals. *In addition, in recent years* more than one organisation has been set up for the express purpose of making rare works available in microfilm form. The fillip given to microfilms by the war when many unique and important documents were copied by this process, stimulated manufacturers to invent cheaper and better readers, and it is generally recognised that a microfilm reader is a desirable part of a library's equipment.

The cataloguing of microfilms is not very different from that of the originals which they reproduce, consisting mainly of additions describing the physical form of the films and the technical problems which that form involves.

To the normal catalogue entry for the original work, therefore, should be added some, if not all, of the following points

(*a*) whether a copy is positive or negative. Copies supplied by commercial agencies are usually positives, but in the case of copies made by libraries the reproduction is often the original negative, owing to the necessity for keeping down costs and to the fact that additional copies are unlikely to be needed.

(*b*) detailed collation of the original, if important. This is always of assistance to the reader in turning to the exact passage for which he is seeking, but is usually only undertaken in the case of rare works.

(*c*) the number of reels, if more than one.

(*d*) the length of the film, in feet, if it varies from the standard of 100 ft. (i.e. 800 frames).

(*e*) the width of the film, if it is different from the standard of 35 mm. This is of importance, since it indicates what type of reader will be able to take it.

(f) whether the frames are horizontal or vertical. This again has a direct bearing on the suitability of some makes of reader

(g) the position of each work on the reel. As the standard reel consists of 800 frames, and can thus reproduce 800 or 1 600 pages of the original (according to the size of page), it is quite usual for several works to appear on the same reel.

(h) the maker's reference number and description—for convenience in identification and in replacing in the case of loss or damage—or the source of the original in the case of microfilms made from borrowed material.

(i) the location of the original in the case of unique or very rare works.

(j) *any further information which will help the reader to* determine whether or not the microfilm will fit a particular form of reader This would in some cases include the degree of reduction which would indicate whether a particular reader would be sufficiently powerful for the purpose.

Where a library makes its own microfilms, it is wise to arrange for the cataloguing details to be noted during the process of filming, since the routine of actually cataloguing from the microfilm itself can be somewhat tedious.

Identification marks should be made on the microfilm itself and on all its parts as soon as possible the identification of an unmarked film is likely to waste time and to prove vexatious. *All films should be accessioned and the accession number entered* on the following places

(1) the leading strips of film, by electric pencil

(2) the metal reel and metal container by painting with white enamel.

(3) the cardboard box containing the metal holder by means of a gummed label giving the title and brief contents of the film.

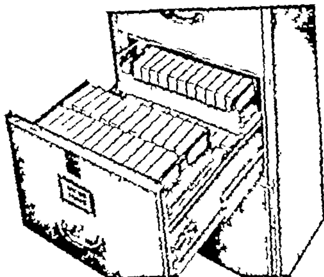
When microfilming long works—especially those in several

volumes—some libraries make a practice of filming the index at the beginning of the first reel of the film to assist the reader and to prevent undue wear. This point should be noted on the catalogue entry. In addition, where a work in several volumes is microfilmed on a number of reels which differs from the number of volumes, the position of the various volumes on the reels should be carefully noted on the catalogue entries. At this point, it should be emphasised that it is essential to make plain to the reader that the copy possessed is on microfilm, by stamping the word MICROFILM across the catalogue card or slip in large letters in a distinctively-coloured ink. The pre-printing of cards in such a manner is not nearly as effective, as readers tend to ignore print of this kind which superficially gives the impression of being an integral part of the card.

The presence of a microfilm of an important work or of a volume or volumes in the sequence of a serial should be advertised by inserting a dummy block in the correct place on the shelves, with a note referring the reader to the staff for the microfilm itself.

Microfilm is much subject to changes in the humidity of the atmosphere, but the degree of permanence of acetate microfilm is equal to that of paper given suitable storage, humidity and temperature conditions. Ideal conditions for microfilm include storage in metal—usually aluminium—containers when not in use. The standard construction of a suitable container is described in the British Standards Institution's *Storage of Microfilm* (B.S. 1153 of 1955). This Standard recommends the storage of microfilm on one of its edges to prevent friction between the surfaces of the film, but most libraries continue to store microfilm vertically. Attention is also drawn to B.S. 1371 of 1947 *Microfilm, Readers and Reels*, which covers 16 and 35 mm. readers and reels.

Microfilms should be filed in their containers in numerical order of accession number which will enable their instant recognition, there being no point in maintaining them in any kind of alphabetical or classified sequence, since undue movement must be avoided, and the insertion of a single film may involve the movement of a large number of others. Near to the point of storage there should be an alphabetical index for the use of the staff unless the catalogue itself is very near at hand.



Remington Rand Microfilm Storage Cabinet note adaptation of Standard Filing Cabinet

microfilm, or about sixty 100 ft. rolls of 35 mm. film. The film is filed crosswise in the drawers to facilitate identification, and by simple diagonal markings running right across each row of film, the misfiling of a particular container can quickly be noticed. In temperate climates the relative humidity of 51% (as recommended by the United States Bureau of Standards) is usually available without special precautions, but where the atmosphere is abnormally dry the storage cabinet can be fitted with a safe and odourless chemical compound which conditions the air effectively

Where special equipment is not available, it is usual to store microfilm in two rows on ordinary octavo shelving. Accidents can be prevented by fitting a slight ledge to the front of each shelf that will hold any films which are pushed to the front by a sudden movement. To each shelf should be affixed a sign giving the first and last accession numbers of its contents, and each tier of shelves should be labelled with the overall contents in a similar fashion.

In addition to the wealth of American material on this subject—details of which can be obtained from the H. W Wilson Company's Index, *Library Literature* —the following items are recommended

Eastman Kodak Company Storage of microfilms, sheet films, and prints (safety film base and paper base materials only) Rochester N Y., 1946.

Jolley Leonard. The use of microfilm for completing sets. *Journal of Documentation* volume 4 pages 41 to 44 June, 1948 (In this article the former librarian of Selly Oak Colleges describes the work of that library in microfilming and recording films of important lacunae in the serials maintained there).

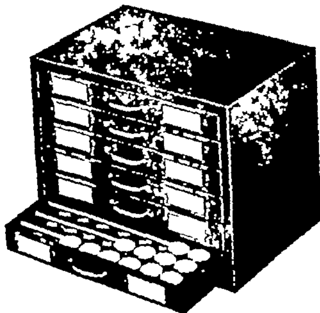
Microfilms in public libraries some notes on procedure from Manchester *Library Association Record* volume 50, pages 42 to 43 February 1948 (This paper describes a system with remarkable points of similarity to that in force at Selly Oak Colleges)

Library of Congress. *Descriptive Cataloguing Division.* Rules for descriptive cataloguing in the Library of Congress. Washington, 1949 Pages 97 and 99 to 100

The rules for cataloguing and treating microfilms in several American libraries are tabulated and compared in the article "Microfilm Cataloguing Lacks System, by *H J Jones* and *J Hagan*, in the *Library Journal* 1st April 1947 pages 505 to 507

FILM STRIPS

FILM strips are usually well protected by their individual metal containers, and need merely to be kept in a safe place The shape and size of the containers makes their storage on shelves unsuitable and uneconomical, and film strips are therefore best filed in shallow boxes or drawers fitted with partitions or shaped bars to hold the canisters in position. A six-drawer cabinet, 12 inches deep, 13 inches high and 15 inches wide, will hold 336 film strips in 1¼ inch individual holders Teaching or lecture notes



Neumade Products Corporation, New York
American type of Film Strip Cabinet note simplified form of retaining bar

should be housed nearby in vertical filing cabinets. Although in a few cases an individual film strip is known by the name of its producer in the vast majority of instances the enquiry will be by title or subject, so that the main catalogue entry should be made under the title or subject of the strip, with references where necessary

Title entry—HAMMERING AND PRESSING 671
21 frames. Pathé, 1950. (Distr British Instructional Films). Lecture notes.

Subject entry—FOUNDRY WORK 671
Hammering and pressing. 21 fr Pathé, 1950. Lecture notes.

Providing that the fact that the entry refers to a film strip is made clear by using a specially marked or distinctively coloured card, there is no reason why entries for small holdings of film strips should not be included in the main catalogue of books, etc.

Illustrations of film strip cabinets often appear in the advertisement columns of the *Film User* a monthly journal devoted to 16 mm. films and filmstrips. In addition, the storage equipment used in the Sheffield Education Office is illustrated and described on page 576 of volume 7 (1953) of that journal. Standard sizes of film strips are given in the British Standard mentioned in the section on Lantern Slides (page 22).

GRAMOPHONE RECORDS

GRAMOPHONE records frequently form part of the material of the modern library and their treatment requires a completely new approach on the part of the librarian. They cannot be filed like books, and they cannot be catalogued with as much speed or quite as easily as either books or music. Their handling and indexing involve new problems which need careful solution. Thus a book or a volume of music can usually be regarded as a homogeneous whole, behind whose compilation lies a definite policy or purpose. Not so the gramophone record, where the music on one side of the disc may have no connection whatsoever with that on the other side.

One record looks very much like another—only close inspection of the label will distinguish each from its neighbour. Moreover there is no "spine"—as in the case of books—to advertise its contents, and its fragility and shape all tend to discourage over much handling, even if no rules are made to prevent direct access to the files. Thus both reader and staff are almost entirely dependent on the catalogue for discovering what they want, and they have not even the very great assistance of classified or alphabetical arrangement of the material, for there are few collections of records which are arranged in either of these ways.

The catalogue, therefore, must be well constructed and be provided with as many cross-references and added entries as possible, if the collection is to be exploited to the full. In the case of a collection of records of music it must be remembered that the catalogue will contain many more foreign names, titles and expressions than any catalogue of books. This means that the guide to its use must be more than usually explicit, and that the staff will be called on for help much more than in any other part of the system.

Although one usually thinks of records in connection with music there are many other subjects for which they are used, such as for the recording of speeches, animal and bird sounds, readings from poetry and the teaching of languages, etc. The cataloguing of records of music is, however, the most important from the general point of view and this will be treated first.

There are many items which can be included on the catalogue entry the essential of these are

(1) the composer
(2) the title
(3) the number of sides
(4) the issuing company
(5) the number of the record
(6) the size—i.e. the diameter in inches
(7) the instruments and/or voices
(8) the artist or artists
(9) the contents of the reverse or odd" side—or of the same side if two or more compositions occupy one face
(10) method of recording, in the case of pre-electric discs
(11) some indication or symbol where a set of records is designed for automatic coupling
(12) playing speed 33 45 or 78 revs. per minute an important detail wherever special turntable adapters may be required.

In addition to these items, the following points all contain information of definite assistance to the reader

(a) a reference to the score, if it is in the library s collection
(b) in the case of vocal music, the author of the text and the name of the original language as well as that in which it is sung on the recording
(c) in the case of the larger works, a listing of the various movements
(d) if possible, reproduction of the opening theme or themes
(e) if possible the date of recording
(f) the date of issue—which often differs from the date of recording
(g) the matrix number—which helps to identify a record which is released in several different countries with perhaps very different labels.
(h) a brief note if it is a recording of an actual performance before an audience
(i) the time of playing, in minutes

The number of these items which can be included will depend on the librarian's decision concerning how much staff time can be allotted to this work. It is true that space on a catalogue card or slip is very limited, but such of the information which is of minor importance can be entered on the reverse of the card if necessary

As in the case of music, it is essential to select an up-to-date and standard work of reference for guidance in the choice of form of names and titles. The labels on the records themselves are notoriously inaccurate and would quickly land the cataloguer in difficulties if he put any blind faith in their statements. Also it is necessary to have consistent standards on such points as the spelling of proper names, the form of a particular title, etc., and this is best and most easily provided by making consistent use of such a work as the new edition of Sir George Grove's *Dictionary of Music and Musicians* (London, Macmillan, 1954) or Oscar Thompson's one-volume *International Cyclopedia of Music and Musicians* (London, Dent, 1952).

The principal types of entry which will be required are

(1) the composer
(2) the title
(3) the artists and the performance
(4) the instrument(s), and/or voice(s)
(5) the musical form

Thus, although interest in the composer and the title take pride of place, many readers are naturally interested in the work of individual artists or orchestras, while others are equally interested in music for a given instrument, such as the piano or violin, or in music of a particular form, such as the symphony or concerto. In some libraries there is also a definite demand for an additional entry under the nationality of the music concerned, especially in the case of such music as national anthems, folk dances and songs, military marches, and so on. All these types of entry can be welded into one alphabetical sequence in dictionary catalogue form, or left in parallel sequences according to the requirements of the individual library. Where a classified catalogue is in use, readers interested in a particular instrument or musical form will benefit to a far greater extent than with the best dictionary catalogue, for they will find related material in close juxtaposition. At this point be it said that all entries should bear the record number or call-number so that direct reference may be made to a particular disc without the need for turning up additional entries.

Owing to the great amount of interest in each of the five forms already mentioned, there is much to be said for the principle of giving the same amount of information on each entry wherever possible, such as New York Public Library achieves by its use of printed cards for records.

There are many items which can be included on the catalogue entry the essential of these are

(1) the composer
(2) the title
(3) the number of sides
(4) the issuing company
(5) the number of the record
(6) the size—i.e. the diameter in inches
(7) the instruments and/or voices
(8) the artist or artists
(9) the contents of the reverse or "odd" side—or of the same side, if two or more compositions occupy one face
(10) method of recording, in the case of pre-electric discs
(11) some indication or symbol where a set of records is designed for automatic coupling
(12) playing speed 33 45 or 78 revs. per minute an important detail wherever special turntable adapters may be required.

In addition to these items, the following points all contain information of definite assistance to the reader

(*a*) a reference to the score, if it is in the library s collection
(*b*) in the case of vocal music, the author of the text and the name of the original language as well as that in which it is sung on the recording
(*c*) in the case of the larger works, a listing of the various movements
(*d*) if possible, reproduction of the opening theme or themes
(*e*) if possible, the date of recording
(*f*) the date of issue—which often differs from the date of recording
(*g*) the matrix number—which helps to identify a record which is released in several different countries with perhaps very different labels.
(*h*) a brief note if it is a recording of an actual performance before an audience
(*i*) the time of playing, in minutes

The number of these items which can be included will depend on the librarian s decision concerning how much staff time can be allotted to this work. It is true that space on a catalogue card or slip is very limited, but such of the information which is of minor importance can be entered on the reverse of the card if necessary

The title should be given in the language of the original thus, "Schafe können sicher weiden" rather than "Sheep may safely graze," and "Weltliche Cantata" rather than "Secular Cantata," except in the case of the less usual languages, such as Russian and other Slavonic tongues, and Greek. Cross-references should, of course, be made from all forms of the title not used.

Where part of a composite work is being catalogued, it should be entered under the title of the complete work, followed by the title or opening words of the excerpt, so that all the recordings are brought together Here again, cross-references should be made from the title or opening words as required.

The entry for the label title should be restricted to the name of the work and the list of the movements. The opus number should be added if it is not given, if of course it can be discovered. The publisher's name and number take the place of the usual imprint. The year only should be given of the recording where it can be discovered, or more usually the date of issue. Where one differs materially from the other and both are known, the date of recording (abbreviated "rec.") should be given after the date of issue

SAINT SAENS, Charles Camille, 1835-1921 (French). Danse macabre. Op. 40. (Dance of Death).
Symphonic poem. Victor/14162. 1937 rec. 1935.

If other works are given on the same side, quote them as (a), (b), (c), etc., preceded by the term SAME SIDE. If they are given on the reverse side, quote as before, preceded by the term REVERSE. Thus

BEETHOVEN, Ludwig van.
Minuet in D REVERSE Bach, J S. Gavotte.

with the necessary added entries.

In any case where the recording differs in any essential from the composer's intention, such as the use of a piano for a part originally scored for harpsichord, or the modification of the number of types of instruments in the orchestra, a note should be included in the description. In the case of arrangements made by other composers, provision should be made for their filing after the entries for the original, by inserting the term ARRANGEMENT immediately after the opus number Where there are a number of details to be given, the following order should be observed

(1) soloist(s) or solo instrument(s)

The recording should be entered under the name of the composer as given in the standard reference work already chosen, and the policy of the cataloguing code in use in the library for printed books should be followed in the case of pseudonyms, joint-authors, names with prefixes, and so forth. Wherever possible, dates and nationality should be added e.g. SAINT SAENS, Charles Camille, 1835-1921 (French). In the case of religious music which is part of the liturgy of a service, it is best to enter it under the name of the Church, together with the name of the service thus, CHURCH OF ENGLAND Morning Prayer or CHURCH OF ROME. Tenebrae—whether the recording is part or the whole of the service. In the case of recordings of works by two or more composers, the entry should be made under the name of the composer first mentioned on the title-page of an authoritative score (not according to the record labels, which may prove misleading in this connection) with added entries under the other names. This applies especially to lighter music of the musical-comedy variety

Where the work is anonymous it should be entered under the title as given in the standard reference work following the accepted rules governing the entry-word. Added entries should be made, at discretion, for arrangers, transcribers and editors.

The body of the entry below the heading should consist of the following items

(*a*) title

(*b*) opus number

(*c*) label title—if different from (*a*)

(*d*) description

(*e*) maker's name and matrix number

(*f*) date of issue—and date of recording, if markedly different

One form of title should be chosen for each work and adhered to consistently Thus in the case of a violin concerto which one maker will describe as a concerto for violin and orchestra, while another will simply describe it as a violin concerto, one form should be determined and followed throughout, the title on the label being given in (*c*). A common policy in these matters should be laid down so that the catalogue as a whole is consistent, and in general it should be ruled either that the solo instrument should be given first (as in violin concerto), or the form (as in concerto for violin and orchestra) according to the needs of the individual library

The title should be given in the language of the original thus, "Schafe können sicher weiden" rather than "Sheep may safely graze," and "Weltliche Cantata" rather than "Secular Cantata," except in the case of the less usual languages, such as Russian and other Slavonic tongues, and Greek. Cross-references should, of course, be made from all forms of the title not used.

Where part of a composite work is being catalogued, it should be entered under the title of the complete work, followed by the title or opening words of the excerpt, so that all the recordings are brought together. Here again, cross-references should be made from the title or opening words as required.

The entry for the label title should be restricted to the name of the work and the list of the movements. The opus number should be added if it is not given, if of course it can be discovered. The publisher's name and number take the place of the usual imprint. The year only should be given of the recording where it can be discovered, or more usually the date of issue. Where one differs materially from the other and both are known, the date of recording (abbreviated "rec.") should be given after the date of issue

SAINT SAENS, Charles Camille, 1835-1921. (French). Danse macabre. Op. 40. (Dance of Death).
Symphonic poem. Victor/14162. 1937 rec. 1935.

If other works are given on the same side, quote them as (*a*), (*b*), (*c*), etc., preceded by the term. SAME SIDE. If they are given on the reverse side, quote as before, preceded by the term. REVERSE. Thus

BEETHOVEN, Ludwig van.
Minuet in D. REVERSE. Bach, J. S. Gavotte.
with the necessary added entries.

In any case where the recording differs in any essential from the composer's intention, such as the use of a piano for a part originally scored for harpsichord, or the modification of the number of types of instruments in the orchestra, a note should be included in the description. In the case of arrangements made by other composers, provision should be made for their filing after the entries for the original, by inserting the term ARRANGEMENT immediately after the opus number. Where there are a number of details to be given, the following order should be observed

(1) soloist(s) or solo instrument(s)

(2) accompanist or accompanying instrument(s)
(3) orchestra or ensemble
(4) name of conductor

The name of the arranger should always be given against the particular performance catalogued, as by no means all recorded performances are arranged by the same person and similar arrangements should be brought together

The next paragraph should be devoted to the following five items

(*a*) number of sides
(*b*) diameter of disc in inches
(*c*) number of revolutions per minute 33 45 or 78
(*d*) matrix number
(*e*) automatic or manual coupling

e.g. 2 sides. 10 in. 78 r p.m. (Matrix CA 15651 52)

A final paragraph can be devoted to the description, where it is preferred to keep the title part as brief as possible, e.g.

Joseph Szigeti violin Nikita Magaloff piano acc.
Szigeti's transcription for violin and piano of part of the string orchestra suite, based on dance tunes from the Orchesographie of Jehan Tabourot (Thoinot Arbeau).

Abbreviations will be used wherever possible both for terms which will be readily recognised, and for makers of records, thus

Instr., movts, posth., orch., picc. pf., pf. (4 hds) Boh., Dan., Eng. Fr Ger HMV COL, etc.

Added entries and cross-references should be plentiful if the collection is to be fully exploited—after all the reader usually has not direct access to the records, and even if he has the catalogue entry with its additional information and identifications, drawn from standard works of reference can often give him greater and more accurate details than he can himself obtain by actually examining the disc.

Added entries should be made under soloists, orchestras, conductors and performances where necessary Added entries under the latter are useful in the case of an unusual or outstanding performance, such as the reappearance of a famous soloist, or a performance conducted by the composer himself Added entries should also be made, at discretion, for arrangers, editors, trans scribers, authors of words (in the case of vocal works) designers of choreography or scenarios, and translators, titles, and form or nationality of music. Thus, in the case of the example of SAINT SAENS, the added entries would be

1 Orchestra. 2. Symphonic poems. 3 Dance of Death.
I. Philadelphia Orchestra. II. Stokowski, Leopold, 1883–
III. title.

Analyticals—or cross-references—should be made, if it is thought valuable enough, for the contents of medleys and selections, as one would with a bound volume of miscellaneous pamphlets. The added entry for national music is often of great importance: it should be made under the name of the country followed by the form of music, e.g.

GERMANY Folk Dances.

This is usually the most important form of entry since the composer may be unknown and the local title of the music forgotten.

A glance at any commercial catalogue of gramophone records will immediately call to mind the necessity for detailed rules for the filing of cards or slips under the composer's name. In general, the works of a composer should be arranged in one alphabetical sequence under his name: the advantage of establishing one form of entry for form music—such as symphonies and concertos—as was mentioned earlier will be seen, for it serves to group together under the composer's name all those works of a particular genre: these should be further arranged in order of opus number or key according to the needs of the individual library. Recordings of parts of a composition should follow those which are complete, and should further be arranged in the sequence in which they appear in the complete work—such an arrangement is of particular use in the case of operas and oratorios. It will be recalled that arrangements and medleys follow the original work.

In the case of non-musical works, the interest transfers from the composer to the subject in the majority of instances. A recording of various bird-calls is of interest chiefly from the point of view of distinguishing the sounds made by various species of birds, the scientist who made the recording being almost ignored by the reader. The same considerations apply to records for teaching languages, recordings of any type of event or scientific experiment, and so on. The exceptions are speeches and poetry or play-readings, where the speakers may be of more importance to the reader than the subject. In the latter case the treatment is the same as for music records, but for other non-music records the subject-card should be the main entry with added entries or references under the names of recorders, speakers, titles, and

editors, where these would be of assistance to the reader In some cases records of this type are issued together with a book or lecture notes on the same subject—Ludwig Koch's books on bird-songs, and the Linguaphone and Assimil language courses are well-known examples of this—and care should be taken to link up the one with the other and if possible to keep the printed matter next or near to the record to which it refers.

All discs should be marked with their accession numbers this can be done by marking them with an electric stylus, stamping with indelible ink, or affixing a label. Labels wear off and get lost, stamping is unsatisfactory since it does not show up very well on the darker labels so that the electric stylus remains the best method. The accession number should be written with the electric pencil either on the label or on the plain margin surface of the disc, between the end of the recording and the edge of the manufacturer's label.

It is essential to reduce the movement of records to a minimum to this end they are best filed in accession order—arrangement in alphabetical or classified sequence involves too much unnecessary movement each time a record is inserted in its correct position. The reader must rely on the catalogue for his choice to allow him to pull out one record after another in his search for suitable material only reduces the life of the discs.

Gramophone records, owing to their form and the materials of which they are composed, as well as their fragility need to be protected against almost all the enemies of libraries—fire, heat, water friction, rough handling, pressure and excessive movement, are all hazards which must be guarded against.* They are best shelved vertically in heavy manila envelopes on shelves divided by thin supporting struts at intervals of 7 inches or less. They should be filed close together so that they stand almost upright but at the same time are not too tight. It is usual to have separate sequences for the various sizes—10 inches, 12 inches, etc. The advent of long-playing records which need even greater protection against wear and tear has been met in the United States by the provision of individual record holders consisting of tough pressboard covers with flat spines and rounded corners to these strong kraft paper envelopes are attached by means of gummed binding strips. *The envelope opens on the inside margin to prevent the record from slipping out. Other American*

* Protection from dust or any surface which might cause scratches is especially important in the case of long-playing records



B.B.C. Gramophone Library

holders consist of loose leaf binders with masonite covers which are connected with the envelopes by binding posts. The base of each envelope is reinforced with long wearing gummed cloth *Carrying bags of army duck canvas with zipper tops and web* handles afford protection against the weather during transit.

Storage in albums or cardboard boxes is effective but occupies much space and slows up reference to the individual record. There is also another system It is an American method in which the records are filed in horizontal drawers which are hinged so that they drop to a vertical position when pulled out the drawers having a retaining bar to hold the contents in position. Another system is rapidly coming into use in libraries and broadcasting stations in the United States this consists of a nest of shelves, each section containing fifteen to thirty records. At the lower edge of the front of the shelf a metal rod holds in place permanent manila pockets for individual records. When a record is required, the manila pocket is swung outwards and downwards resting on a metal support and presenting the record in a position where it may be most easily extracted. The manila pockets are cut away sufficiently to leave about one third of the discs exposed but they hold the records firmly enough to eliminate the possibility of their slipping out by accident

The literature of this subject is still largely American For the cataloguer the 1936 edition of the Gramophone Shop's *Encyclopedia of Recorded Music* is in spite of its limitations and arbitrary selection of composers and works a valuable tool The later edition, although it covers more ground is more selective still and unfortunately less accurate Parallel British works are Francis F Clough and G J Cuming's *The World's Encyclopedia of Recorded Music* and E Sackville-West and Desmond Shawe-Taylor's *The Record Guide* (and its annual supplements).

The Library of Congress's *Rules for Descriptive Cataloging in the Library of Congress Phonorecords Preliminary Edition* (Washington, Library of Congress Descriptive Cataloging Division, 1952, iv 10 pages) is an essential tool for cataloguers. A number of excellent articles on the care and storage of gramophone records appeared in the issue of the *Library Journal* for November 1, 1951 Other important m... on the subject includes

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porary or permanent storage. Some American librarians have experimented with strong synthetic adhesives which make possible the semi-permanent binding of periodicals at little cost.

The use of pamphlet boxes is probably the best way of preserving current numbers in good condition until the time for binding arrives, but in reasonably dust-free conditions open shelves or racks on which the periodicals are piled flat, may prove adequate. Another system is to file the immediate back numbers of a periodical in a recess behind or below the sloping shelf displaying the current number while yet another consists of a file which accommodates a number of copies of a periodical by securing them to the spine of the file by a fine wire rod—this is an excellent device which some libraries use for permanent storage as well as for preserving current copies, but it may prove inadequate if single copies have to be extracted frequently.

There are two excellent books on this subject. J. H. Gable's *Manual of Serials Work* (Chicago, American Library Association, 1937 viii, 229 pages) quickly became the classic on the subject and presents the best American ideas and methods. David Grenfell's *Periodicals and Serials* (London, Aslib, 1953 xvi, 200 pages) gives the English point of view in the post-war period.

THE STORAGE OF NEWSPAPERS AND PERIODICALS

(*Contributed by* J W Thirsk, F.L.A., Assistant Reference Librarian, City of Westminster)

Libraries are increasingly faced with the problem of storing large quantities of serials and, until microfilm has come into more general use, the situation has to be met with various expedients, especially with regard to newspapers and periodicals. There are no economical methods of storing newspapers but the type of shelving used may affect ease and speed of handling. Bound volumes of newspapers are best stored individually flat on shelves which, instead of a flat surface, consist of a number of rollers which facilitate withdrawal and replacement. The most suitable shelves have a type of inverted bracket permitting close shelf adjustment. Where it is necessary to file newspapers upright, sagging and malformation can be avoided by running two metal rods or strips vertically through the shelves as supports to every two or three volumes. The addition of a leather thong on the spine of the volume, secured to the sides just below the centre, enables it to be taken down from the shelf more easily and without putting undue strain on the headband. A recent development in horizontal shelving for heavy material of this kind is the use of adjustable slatted shelves (the slats being slightly curved) carried on cantilevers. This provides the necessary ventilation, and allows for the storage of volumes of different sizes owing to the unbroken runs of shelving.

For libraries which bind periodicals in permanent form, the main problem is that of providing enough shelving for volumes of all sizes, which grow in number at an alarming rate. Where the shelving is not accessible to readers it is possible to effect some economies by filing the volumes on their fore-edges and marking the bottom-edge with title, volume number and date. Some libraries prefer to keep their periodicals permanently unbound. This is advisable when single copies are frequently sent out on loan. Strong, pamphlet-boxes, or the cheaper transfer-cases (for older little-used volumes), may solve the storage problem here. To protect individual copies when they are lent the use of a folder or manilla wallet is recommended. Powerful clips designed to hold a number of periodicals tightly together are now on the market, and these can be used for tem-

NEWS CLIPPINGS AND INDEXES

THE provision of up-to-date information is an essential part of the service of a library and it must depend to a large extent on material gathered from newspapers and periodicals. This is an uphill task, for serials are not designed to give information in a scientific fashion, nor is their format one which will readily fit in with the rest of the material in the library On the other hand, difficulties such as these do not warrant the exclusion of this source of knowledge, for information in books is partly out-of date before the books themselves have gone to press, and most organizations expect to find the current news available in a speedy and efficient fashion

When a library undertakes the clipping and indexing of news items it commits itself to a routine job which involves detailed planning in advance and a certain amount of staff time ever afterwards. It also presupposes the allocation of a certain amount of space for filing and for workroom needs. Thus, unless these three necessities of staff filing- and work space are available, it is useless to attempt the task at all.

There are two ways of indexing the news the first is by clipping items from serials and arranging them in a scientific fashion. The second method—which is the only choice where only *one* copy of a serial is received, or where the destruction of a serial by clipping is inadvisable—is to leave the files intact and to make an index to them. Some libraries and information bureaux make use of both these methods for different classes of serials, for each has its own particular advantages.

The clipping of news items presupposes that at least two copies of each serial are available for cutting. What is not clipped for preservation is thrown away and the serial itself is not available for reference. A brief description of the routine involved is necessary if the problems of the indexers and the filers are to be understood.

When the current number of a serial is received, the assistant responsible for reading it glances through its contents and marks the items to be clipped. The marked copies (remember the necessity for two copies, to cope with important items which appear on opposite sides of the same leaf) are then passed to another assistant who cuts out the items and mounts them on backing

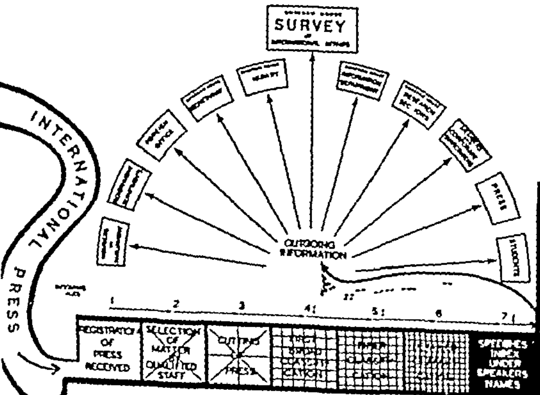
If, at this point, the reader should ask for up-to-date information on a certain subject, he would be given the relative file of clippings, plus the unfiled but mounted clippings under the nearest broad heading, and he would know that he had all the information available up to the date of the latest clipping in the bundle.

When the clippings have been broken down into the most specific headings which can be achieved by broad classification of this kind, the final stage of awarding subject-headings and references is reached. The clippings are now ready for the classifier and the indexer. In this kind of work it is wise to assign the same group of subjects to an assistant each day since the knowledge of what has previously been clipped and filed ensures better continuity and helps to prevent mistakes in the assigning of subject-headings.

The problem of arranging clippings by classification number or by alphabetical subject-headings is one which can only be settled in conjunction with a survey of the work and needs of the library. For instance, a scientific library will probably prefer a classified sequence, since its readers are accustomed to logical arrangement and to the principles of classification. On the other hand, a library of a more general nature, or one devoted to antiquarian or humanistic subjects will probably choose an alphabetical arrangement which more nearly meets the requirements of both staff and readers. The alphabetical arrangement is especially popular in newspaper libraries. But whatever method of arrangement is adopted, the principal necessity is provision for a very detailed subdivision. Almost equally essential is the need for a multitude of cross-references.

The necessity for the provision of very detailed subdivisions cannot be over-emphasised: most news items are on minute specific subjects which would be half-lost if they were buried with a host of others under general headings. Take, for example, a news clipping on the wages of farm labourers in Italy. In a library whose interests were particularly concerned with individual countries and their social and economic conditions, the appropriate subject-heading in an alphabetical *arrangement* would be

ITALY *Economic Conditions, Agriculture Labourers, Wages.* Any less detailed heading would confuse this clipping with a mass of others on general farm conditions in Italy. In the same way when a classified arrangement is used a detailed number will be required, such as is made possible when using the U.D.C.



ROYAL INSTITUTE OF INTERNATIONAL AFFAIRS. Plan of the Press Library Organisation.

assistants responsible for the allocation of subject-headings must not only have a thorough knowledge of the principles of cataloguing and indexing, but they must also have a good understanding of the subject with which they are dealing.

The files are their own index and there are no separate catalogue entries to be made. It is, however, wise to keep accessible for ease of reference a separate list of the contents and the files, thus avoiding the necessity for examining many boxes or cabinets which may well cover a considerable area and which—in some libraries—are scattered over many rooms, or are even separated in several buildings.

In addition to subject files, biographical files are indispensable to any organization. These may contain cuttings which are purely biographical, filed under the name of the person concerned, but they should also embrace references to material necessarily filed in the subject files, but containing useful biographical information.

In some forms of special libraries—such as those particularly concerned with international events, politics or economics—there is the additional interest of speeches. A special index needs to be maintained of such items. While the clippings themselves should be filed under the subjects with which they are concerned, the cataloguer should make entries, giving details of place, date and content, in the speeches index under the name of the person concerned, together with references to the locations of the speeches in the subject files. Thus a speech by the Minister of Housing and Local Government on the necessity for making greater efforts in the construction of houses will best be placed under the subject of Housing, but in the speeches index an entry should be made under the name of Mr   with a short resumé of the speech. By using the biographical files and the speeches index it is possible to follow the development of a man's career, to identify the origin of catch phrases such as " safety will be the sturdy child of terror " or " the foreseeable future " and to chart the life of such a man without sacrificing the subject-interest of the clippings.

Whatever the form of arrangement adopted, the subject heading or classification number should be entered on the top of the backing-sheet. An ingenious system is in use at the Royal Institute of International Affairs where the full subject-heading is entered on the first two or three slips, a series of short symbols, representing the subject-heading, being written on the remainder

The allocation of specific subject headings is however comparatively simple compared with the task of ensuring that adequate cross-references are made. There are very few clippings which do not need extensive references if their full potentialities are to be exploited. For example, a report on a trade agreement between two countries, in which certain commodities are specified, will need entries not only under the names of the countries involved, but also under those of the principal commodities and, perhaps, under those of the chief negotiators, if the needs of the research worker are to be served adequately Any biographical item—such as the appointment of a famous man from one post to another—not only needs filing under the subject which describes the work in which that man is principally engaged, but also entries under his own name and under the titles of the organisations which he has left and to which he has been appointed respectively The most difficult and important example of this kind of entry is that of the speeches of prominent persons, which will be considered in more detail later

It is the practice of some newspaper libraries to overcome the difficulty of deciding on main headings and the appropriate references by filing as many copies of the clipping as are needed. This eliminates time spent in referring from one heading to another and simplifies the work of the classifier to a certain extent. On the other hand, it is expensive in terms of space and—apart from newspaper libraries—in terms of buying multiple copies of the serials clipped. Assuming, therefore, that added entries of this kind are impossible, the required references should be made on blank mounts of a distinctive colour which can be filed with the clippings on the same subject. A separate slip is preferable for each reference and it will be found helpful to the reader to file clippings and references in separate but adjacent sequences in chronological order with the latest uppermost, for only in this way can the full development of a subject be shown satisfactorily

One of the greater difficulties in allocating subject-headings to news items is the continual changing of both names and movements for instance the development of the various security pacts and organisations, their off-shoots and changes of name and responsibilities in the post war period tax all the ingenuity of the indexer who must determine such points as whether the Scandinavian Defence Scheme can properly be regarded as part of the North Atlantic Defence Pact, and so on. This means that the

years' files of clippings is in use in the Library of *Reynolds News.* Mounted clippings which it is intended to retain permanently are bound up in spring-back or clipped folders according to their subjects, an index being made and inserted in front of each folder which is then shelved with books on the same subject on the open shelves. An alternative system is to use " stacks of steel shelving of the modern adjustable type in 2 ft. or 3 ft. sections. Each section is mounted on runners which travel on steel rails studded to the floor. *In a store-room these rails* can be laid for the whole width of the room, with running stacks on each set of rails, allowing for movement over the width of the stack. The sets of rails are laid as closely as possible, giving just enough space for clearance between each set of stacks; the moving space allows for every stack to be reached, and a master plan of the main subject contents of each stack give ready reference to the one required. Lighting in such a room must be carefully planned so that it reaches every stack " no matter what position it is in.

The question of weeding files must always be kept well in mind. Early clippings are often superseded or corrected or amplified by later ones, and some libraries make a practice when marking items for clipping, of denoting which are probable candidates for the permanent file, and which should be reconsidered after a period of three or six months. In newspaper libraries, for instance " for most purposes a news item which is more than six months old loses all but its factual value, therefore it is only necessary to keep permanently the clipping or clippings which contain all the main facts. Similarly, too, as a news story develops in the succeeding issues of the papers it is modern practice to "recap" briefly on what has happened, so it will often be found that at the end of a series of news items on the same subject, one or two of the longer reports will contain all the information that is necessary for filing purposes, and all those cuttings which have been taken and filed daily as the story developed can be discarded. Another example is with such things as conference reports appearing in the papers; later, when the full report becomes available from the association or society, the news reports can be discarded for the most part." In a similar fashion, the same principles can be applied to the news files of most libraries; the necessity for the employment of a senior assistant on work of this kind will be apparent to all who appreciate the importance of the permanent files.

" The costing of periodicals presents a somewhat different

of the slips, and a key to these abbreviations being maintained for the benefit of both staff and readers. Thus a symbol such as 11.91 will represent a subject heading of perhaps six words, and yet it is sufficient to ensure the return of the slip to its correct position should it become mislaid at any time.

The systems of filing in use are generally two pamphlet boxes and steel filing cabinets Steel filing cabinets are initially expensive their upkeep is however negligible and they last indefinitely Pamphlet boxes are inexpensive they are obtainable in a wide range of designs and prices, and they are more manoeuvrable. Their upkeep is comparatively expensive for they need frequent replacement, they wear out quickly if they are constantly handled, and their general appearance is not as attractive. Manoeuvrability is nevertheless in many cases of paramount importance and should never be overlooked.

In a foolscap pamphlet box three or four bundles of mounted clippings, each secured by a rubber band can be stored with ease. The contents of the box should be given in detail inside the cover and in outline on its spine These boxes can be stored on the most inexpensive type of wooden racks with fixed shelving, adjustment not being necessary since the boxes are of uniform size. It is customary—apart from those boxes devoted to biographical material—to start a new series of clippings every year The boxes containing the previous year's clippings are maintained in their alphabetical or classified order a running number is fixed to the spine of each box, and they are then removed to the stack to make room for the new year's sequence. The assignment of a running number simplifies the work of the movers, and of the assistants who check from time to time the position of the boxes in their new stack.

Three styles of steel vertical files are in general use foolscap, quarto and shallow drawer cabinets. The shallow drawer file consists of a nest of shallow drawers capable of holding 8 in by 5 in. envelopes. The clippings are filed horizontally in these envelopes which are then labelled with the subject heading or classification number To ensure accuracy the filing must be done by experienced personnel or at least be closely supervised, and some libraries assign each filing assistant to a specific section of the files so that they become thoroughly familiar with the contents of their section and gradually acquire speed in filing and referring to the clippings.

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"The cutting of periodicals presents a somewhat different

problem. In a periodical the continuation of articles over several pages necessitates that those pages shall be carefully removed and stapled together A folder of backing-paper can be used when stapling to provide a cover for the article and this will provide more space for the marking of the file placings. Once this stage is reached, the articles can be treated in the normal way and inserted in the files with the newspaper clippings." But it should be considered whether the correct place for items of this nature is not in the vertical file of pamphlet material, and in any case full catalogue entries should be made for all important articles which are not covered by the published indexes to periodicals.

So much for those newspapers and periodicals which are to be cut up and of which two copies are available for this purpose. There still remains the problem of those serials which are to be filed permanently or which are only available in single copies. For such items another solution must be found It is true that many specialist items are indexed in published commercial and professional publications, but the appearance of these indexes is too long delayed to meet the immediate requirements of most libraries, and in a great many instances librarians are obliged to index their serials from the special points of view of their own organisations.

One of the great advantages of the index over the news clippings files is that while the news files, by reason of their excessive bulk, are maintained in separate units of one or at the most, two years, the index can be constructed to cover a very much longer period. A card index on extra thin cards—such as those employed by the Library of Congress for its proof cards—can hold a thousand entries comfortably in a single standard-size catalogue drawer and a 5 in. by 3 in. card can be made to hold several references to the same subject on each side

The main point to be kept in mind is the topical and ephemeral nature of the index. Speed of entry is the main requisite for it is always the news which is scarcely off the press which causes so much trouble to the librarian when he is dealing with an enquiry The answer to the problem is a system of temporary entry followed by periodic revision

As the cataloguer scans the serial to be indexed, he should make entries in as abbreviated form as possible for items which he regards as important. To these he should assign subject headings in line with those which he has previously employed

for earlier entries on the same subject. It will be seen, therefore how important it is that as far as possible the same serials should be allotted to the same member of the staff, if continuity is to be preserved. If several assistants are engaged on this work, one of them shou d have the work of co-ordination of entries and subject-headings, and of revision of the index from day to day It will be his duty to bring the subject-headings and references in line with the general policy of the index, to eliminate superseded items, and to chase up any items which appear to have an unfinished history

The entry should therefore consist of subject-heading, reference and short description. For example, the construction of a new atomic plant at Bredbridge is announced

ATOMIC PLANTS. *Bredbridge*
Atomic Age, V 17 5 Je 55
to be constructed est. cost to be announced later.
1 Bredbridge
2 Nuclear Power

In this entry the indexer gives the name of the new plant, a reference to the name, volume and page numbers of the periodical *Atomic Age* in which it appears, and the co-ordinator adds at the foot the "tracings" to the references or added entries he has made. Later the following items are added on the same or adjacent cards

Atomic Age, V 93 10 Ag 55
Questions in H. of Commons.

Atomic Age, VI 13 5 Ja 56
Construction commenced 29 12.55

Atomic Age, VII 27 29 Je 56
Modification of plans.

At this point the co-ordinator will consider how much of the previous information it is necessary to keep—from the point of view of his particular organisation.

Those who are engaged in this kind of work would do well to make a careful study of the *Engineering Index*, the H. W. Wilson indexes, and the indexes of *The Times* and of the *New York Times*, all of which are examples of vast experience in the field of continuative indexing on a large scale. In this connection, it is well to turn to Mr. J. Lewis's *Newspaper Libraries* (London, The Library Association, 1952. 76 pages) which is an excellent account of the best newspaper practice today and to the Report

of the Proceedings of the Fourteenth Conference of Aslib in 1937 where the librarians of *The Times* the *New York Times*, and the *Yorkshire Post* all describe the methods which they employ in their respective libraries. It is noteworthy that *The Times* employs slips—and not cards—for its entries, and that the *Yorkshire Post* which uses cards transfers its entries at the end of the year to typewritten foolscap sheets which are bound up in two thousand page volumes. The work of news clipping at *Reynolds News* is brilliantly described by Mr E. J C. Smythe in the Report of the Proceedings of the Twenty-third Conference of Aslib in 1949 from which the quotations in this chapter are taken and those who wish to gain a clear idea of modern systems should visit the press libraries of the Royal Institute of International Affairs at Chatham House the British Broadcasting Corporation, and the United States Information Service at Grosvenor Square.

The treatment of classified but uncatalogued pamphlets is dependent on the system for pamphlets which are to be kept permanently Permanent items, whether they consist of a single leaf or many pages, need full cataloguing if they are to be exploited to the utmost. From the point of view of the classification, this implies that cross-references and analytical entries must be made where necessary and that the classification must be as specific as possible. *In this*, pamphlets do not differ from books in their requirements. Their cataloguing however gives rise to some problems. It is the rare pamphlet which has a memorable or short title or which has a straight forward authorship. Most pamphlets have titles which are much longer than that of the average book, and although in this fashion they may describe the contents more accurately it is very difficult to remember the wording completely The problem of authorship arises partly from the fact that commercial publishers do not often indulge in the expensive and usually unremunerative practice of issuing pamphlets they are more likely to have been published by an association, a society a firm or some other organisation which warrants corporate author entry At the same time, the name of the actual author is quite often given, but is rarely remembered since the issuing organisation (of which the author may be an employee or a member) is the point which is more likely to remain in the reader s memory

To economise on time work, space and expense, a form of selective cataloguing would appear desirable Much of the value of any pamphlet lies in its being available as soon as possible after publication, and there is little point in making catalogue entries which are unlikely to be used. In this connection it is therefore well worth studying the treatment of pamphlets in the issues of *Public Affairs Information Service* and in the H W Wilson Company s *Vertical File Index* In the first, elaborate subject cataloguing only is awarded reliance is placed entirely upon the reader's being able to discover the pamphlet he needs from its subject, and the subject references are so well done that it is possible to find the great majority of pamphlets in this excellent index with very little trouble The Wilson index is also arranged by subject, but provides an index of titles. In neither case is any form of author entry made.

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some years and have a world-wide reputation for accuracy and reliability. Better models could not be chosen, and it is suggested that pamphlets should be given subject entry only—with full subject-references and analytical entries—with the proviso that author entries can be made wherever the individual item warrants fuller treatment. Such treatment will depend very much on the requirements of each library but some general considerations can be cited here such as the point that author entry may well be warranted for a pamphlet written by a well-known author or man of affairs, or for one issued by an association whose work is reflected mainly in the pamphlets it publishes.

When the pamphlet has been catalogued and classified, the classification number should be written on the top of the front cover the fact that it is in the pamphlet file should be entered on the shelf-list, and it is then ready for filing. If say the classification numbers for permanent pamphlets are written in one colour and those for temporary items in another it is possible to file them all away in the same sequence without fear of confusion.

There are some pamphlets which are sufficiently substantial to be able to take their place on the shelves after some slight reinforcing, such as removing the covers, reglueing and stapling, and strengthening the attachment of the covers to the contents. Others can be made suitable for shelving by the addition of protective covers of which several varieties are now available. The simplest type consists of stiff pressboard covers joined with a spine of buckram. Inside is secured a strip of ready-gummed cambric to which the pamphlet's inner margins on both front and back can be attached. In the case of heavier pamphlets, loose cardboard covers can be stapled on at the inner margin, or stitched on at previously prepared perforations; this system is also used for spiral bindings which have been damaged or broken. The strong adhesives now available have also led to various systems of "perfect" binding.

But the majority of pamphlets are too fragile for the open shelves where they would only become tattered and unsightly, lose their covers, and generally cost the library more in care and repairs than their worth would justify. Such items are best stored in some kind of closed container of which the most suitable for any type of library or information bureau is probably the steel vertical file. In a folio-size file of this type it will be found possible

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to store the great majority of pamphlets side by side in two rows in each drawer oversize items being filed fore-edge downwards in a separate sequence. In this way very little space is wasted and adequate guiding can be provided by the use of stiff manilla guides bearing near their top edges the classification numbers and the subjects, as well as any cross-references to other numbers. This type of arrangement is the best since it brings together closely allied subjects and is parallel to the sequence of books and other material in the library

Other forms of container allow for the maintenance of the same type of arrangement while possessing various advantages and disadvantages concerning space handling and wear They range from the open-type fibre or steel holder which merely keeps the pamphlets upright and provides space for a label, to the enclosed box type either of steel or of smooth buckram with reinforced hinges. An interesting and inexpensive temporary file is one made of cardboard supplied in America in flat form, which is folded into shape only when required thus reducing storage needs. This type folds into an open box (which can be stored if desired on the shelves, the classification number and subject being lettered on the base or one of the narrow sides), two spring like flaps holding the contents vertically in position and preventing their leaning and curling, the flaps folding nearer the inner sides of the box as more material is added.

Temporary or permanent, pamphlets need constant inspection and reconsideration if the file is to be kept live and useful, and if the file is to be kept within reasonable limits. With regard to temporary material a good rule is to make a thorough survey of other pamphlets under the same heading each time a new item is added—very often one or more of the older items can be thrown away A similar procedure should be followed in the case of the permanent files though little can usually be eliminated from pamphlets which have already been thought worthy of full library treatment—nevertheless, a constant survey of this kind provides the opportunity of judging whether the classification is adequate for the individual items, and whether sufficient subdivision has been made. Regularly and at least once a year the whole file should be inspected, to ensure that the system used is adequate for readers needs.

Little has been written on this important subject, but in addition to actual study of the published indexes mentioned above, Norma Olin Ireland's *The Pamphlet File* (revised edition. Boston, Mass., F W Faxon, 1954. xi, 220 pages) provides excellent guidance not only on the treatment of pamphlets but also on the choice of subject-headings.

TRADE CATALOGUES

COLLECTIONS of trade catalogues are of great value to many different types of libraries, for they often contain information and illustrations which can be obtained nowhere else. It will, for instance, be appreciated how necessary it is for a technical library to have up-to-date details of the most modern machines and instruments which are of interest to the organisation which it serves, just as the commercial library will equally value the catalogues of products and samples and prices which are the subject of enquiries every hour of the day. In addition, collections of old trade catalogues have great historical value for the research worker. But the exploitation of such collections depends on a very careful system of indexing and filing which will extract every item of information which is provided in these catalogues.

It is necessary first to consider the general form which trade catalogues usually take. Each is the product of an individual manufacturer or group of manufacturers and is designed to sell the goods of that manufacturer without any reference to the comparative merits and prices of the wares of any other merchant. The grouping of the contents of the catalogue will be designed to meet the needs of possible purchasers who are in the habit of dealing with that manufacturer or who are likely to become his customers. But from the librarian or information officer's point of view the independence of the manufacturer results in catalogues which vary very much in arrangement and even more in the amount of information they give, while their sizes range throughout the possibilities allowed by modern paper-making. It is to be hoped that the recommendations of the British Standards Institution for the standardisation of trade catalogues (B.S. 1311: 1955) will be observed by an increasing number of manufacturers in the interests of the many advantages which uniformity of format would provide, and in this librarians are often in a position to influence opinion through their own organisations.

The future of trade catalogues is indicated by developments in the United States, where many groups of manufacturers issue their catalogues in a standard format, and where specialist publishers collect and bind up groups of catalogues on the same subject, index them and sell or distribute them freely to organisations which are directly interested in them. A similar trend is

already evident in Great Britain where, for example, the Standard Catalogues Company is now issuing excellent bound volumes of catalogues, especially in the fields of architecture and building.

A leaf can be taken out of the books of such publishers when the librarian is considering how best he shall deal with his own collection of trade catalogues, even though they may not be in the standardised format which makes their handling so much easier.

The ideal arrangement of trade catalogues is by specific subject, either alphabetical or classified. Unfortunately it is not always possible to adopt this method of filing, owing to the fact that so many catalogues cover a wide range of products that only a very broad—and therefore almost useless—heading would describe them. Should such catalogues be broken up into their more minute subjects? This is usually impossible unless two copies of each catalogue are available, and even so the amount of work involved is not justified, since in many cases the manufacturer's name and address would have to be added to each item, and very often the price too, for the price list is generally printed as an insert so that frequent price changes can be made without re printing or overprinting the entire catalogue.

As the catalogues cannot always be broken up into sections and since their arrangement under broad subject-headings is of so little use, it is well to consider the possibility of filing them alphabetically under the names of the manufacturers. This has the advantage that the amendments and new developments are brought into juxtaposition with the relevant subjects and items, and eliminates the possibility of failing to file such information in the correct place, which may happen if the catalogues are filed in classified order for items which are advertised in one catalogue may next year be shown in two or more different brochures. The lack of consistency of the catalogue-maker must at all times be borne in mind.

Whether the catalogues are filed in pamphlet boxes or in steel vertical files, the principle that a separate section must be allocated to each manufacturer should always be followed. In the case of pamphlet boxes, where there are several small catalogues from different manufacturers, differentiation can be effected by making partitions of tabbed manila guide cards of the same size as the interior of the container. In steel vertical files, envelopes are preferable to open folders, owing to the great variety of shape and size of trade catalogues.

COLLECTIONS of trade catalogues are of great value to many different types of libraries, for they often contain information and illustrations which can be obtained nowhere else. It will, for instance, be appreciated how necessary it is for a technical library to have up-to-date details of the most modern machines and instruments which are of interest to the organisation which it serves, just as the commercial library will equally value the catalogues of products and samples and prices which are the subject of enquiries every hour of the day. In addition collections of old trade catalogues have great historical value for the research worker. But the exploitation of such collections depends on a very careful system of indexing and filing which will extract every item of information which is provided in these catalogues.

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Even though the catalogues are maintained in alphabetical order of manufacturer it is still necessary to keep an alphabetical index of manufacturers for two reasons. First, it is easier to ascertain from one or two card files whether the library possesses the catalogues of any particular firm, than by searching several rows of pamphlet boxes, or by opening several steel drawers. Secondly it is necessary to discover the correct heading under which the catalogues of a particular company are filed. For example, in the case of the publishing world it may be doubtful whether the catalogues of John Lane would be found under LANE or under the equally well-known heading of BODLEY HEAD, or in the field of medicine, whether the products of Burroughs, Wellcome, would be found under BURROUGHS or WELLCOME.

But the main index is, of course, that devoted to subjects. The interest of readers using the library is almost entirely in the subject-matter of the catalogues, and unless they are thoroughly indexed the service of the library will be far from adequate. Numbers should be assigned to the catalogues of each manufacturer. Each catalogue should be carefully indexed, item by item, and the index placed inside the front of the individual file. A typical entry in the case of a catalogue of scientific instruments would be

MICROMETERS 39 102 <u>46 33</u>

where the reader would understand that an entry for micrometers could be found on page 102 of catalogue 39 in that file, and that another appears on page 33 of catalogue 46, the underlining in this case indicating that an illustration of a micrometer is also to be found there. In addition, a subject card should be made as follows

MICROMETERS Cranwell, Bastable, Ferrars

where the readers will understand that Micrometers are made by the firms of Cranwell, Bastable and Ferrars, that the reference numbers of their catalogues can be found from the alphabetical index of manufacturers, and that on turning to the files indicated by these numbers he will, by referring to the indexes in front of these files, obtain the exact page references. The page reference is not given on the subject cards themselves, for trade catalogues are subject to frequent revision, and if no alteration occasioned by this is made on the cards they can continue to be used for entering the manufacturers of a given product. When a new

The collection relates to building materials, building equipment, furniture and accessories.

Two copies of each firm's catalogue are filed in manila folders in a vertical file, a rough alphabetisation being achieved by using the first three letters of the firm's name and a serial number.

The plate shows the layout of the three reference cards.

Card A gives the address and products of the firm.

Card B is a subject grouping of various products.

73 Card C gives the relevant information about the product under a proprietary name, including references to material other than that which is contained in the catalogue itself.

Card D is the reverse of card C and gives a highly condensed account of the manufacturer's claim, including the details thought to be of greatest importance to the potential user.

MINISTRY OF WORKS LIBRARY: TRADE CATALOGUES

A

CONCRETE MOULDING MACHINES

B

AJAX Concrete Block Machine

C

D

Industrial Construction File 1953 (sections 1–3), and Standard Catalogue's *The Architect's Standard Catalogues*, 12th edition, September 1953 (volume 1)

Sweet's Catalog Service	
Hide-A-Bed (runners, sections)	5 3o
Hoaf's (ventilators)	8c/Be
Holdin (concrete inserts)	2a/Ta
Homocord (bedding)	10c/Ra

Standard Catalogue Company		
Titan Lifts, etc.	35	12
Titan Fire sprinklers	37	12
Titex Compression joints	39	28
TJ Wall and Floor Tiles	15	18
TJ Jointless Composition Flooring	34	76
TK Palms, etc.	22	63

it will be seen that the inclusion of a brief description of the product is essential for differentiating between two items bearing the same name.

Similarly in the case of trade-marks it is very useful to construct an index under the names of the main characteristics, with added entries for secondary characteristics if they are sufficiently prominent, thus

OAK TREE and stile GRANTLEY
STILE and oak tree GRANTLEY

where the reader will be able to identify the trade-mark from either of the two main characteristics, whichever he is able to remember at the time. In spite of the fact that neither of the published examples do so, both the alphabetical index of manufacturers and the index of trade-names can usefully be combined in one sequence, since the name of the manufacturer is often interwoven in some way with the trade-names it uses. In the identification of trade-names it will be recalled also that the trade-name is sometimes the reverse of the name of the manufacturer, as in the case of Paul Walser, Ltd., who use the trade-name of RESLAW.

Trade catalogues are ephemeral and do not warrant more than the briefest form of entries in general. It occasionally happens, however that a firm will issue a catalogue of especial value, such as the comprehensive catalogues issued by G.E.C. before the war or the loose-leaf catalogues published at the present time by the Cambridge Scientific Instrument Company. In such cases it should be carefully considered whether it is not best to treat these as books, to catalogue them fully and to place them with the books on the same subject in the appropriate section on the

edition of a catalogue is received, its contents are carefully checked with the index in the relevant file, page references are corrected and new items inserted, the whole being retyped if the alterations are extensive. The items in the card subject index remain unchanged, but new items are added where necessary. Where a product is discontinued the item can be deleted from both file index and subject index with the minimum of work.

The practices of two well-known publishers of collections of manufacturers' catalogues are well worth studying here. Both Sweet's Catalog Service, an American product, and the Standard Catalogue Company, an English publisher, issue bound volumes of catalogues in classified form. Here are extracts from the alphabetical subject indexes of each:

Sweet's Catalog Service	
Combustion Control	
(*see also Draft—regulation*)	
Cash, A. W. Co.	10i/Ca
Communication Systems	
Altec Lansing Corp.	12j/Al
Dukane Corp	12j/Du
Executone Inc.	12j/Ex
Hallicrafters Co.	12j/Ha
Compressors	
(*see also Pumps—rotary*)	
Ammonia	
see Compressors—refrigeration	
Centrifugal	
Chicago Blower Corp	8h/Ch
Trane Co.	14e/Tr
Westinghouse Electric	12e/We

Standard Catalogue Company	
Corkwood	Sec. 34 p. 37
Cornices	
paper core	Sec. 19 p. 14
plaster	Sec. 70 pp. 4, 16
Corrected Lighting	
	(*see* Reflectors)
Corrugated	Sec. 18 p. 36
Acrylic Sheets	Sec. 33, p 55
Costing	
Recorders	Sec. 61 pp 17 19

The symbols used by the Sweet service are a combination of a classification number and the first two letters of the manufacturer's name. Thus, 10i indicated Mechanical Equipment: instruments and controls, while 12j stands for Plant Utilities: communication. The Standard Catalogue Service uses a broader classification but indicates the exact page.

One of the most valuable items of information which a trade catalogue can provide is the name of the firm using a particular trade-name—an elusive point, especially in Britain where published indexes of trade-names are very inadequate. A separate file of trade-names should be maintained and against each trade name should be placed some indication of the type of product. The following examples are, like those above, taken from Sweet's

Industrial Construction File 1953 (sections 1–3), and Standard Catalogue's *The Architect's Standard Catalogues*, 12th edition, September 1953 (volume 1)

Sweet's Catalog Service	
Hide-Seal (primers, sealers)	5 So
Haal's (ventilators)	8c Be
Holdis (concrete inserts)	2a Sc
Homocord (belting)	10c Ra

Standard Catalogue Company		
Titan Lifts, etc.	35	12
Titan Fire sprinklers	37	1,2
Titex Compression joints	39	28
TJ Wall and Floor Tiles	15	18
TJ Jointless Composition Flooring	34	6
TK Paints, etc.	22	63

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Finally many trade catalogues are issued without page numbers wherever this happens, each catalogue should be separately paged so that accurate references may be given. Catalogues should not be paged consecutively since the issue of revisions and supplements may throw the sequence out. And tracings should always be included on the index cards, so that revisions and withdrawals of entries can be made whenever necessary

There can be very few libraries which have not at least a small collection of maps and atlases, and where these are not everyday works of reference. Where, however the collection is small, the problems involved are negligible, for the position and contents of each item are well known to all the staff and they are hardly likely to overlook its use in dealing with readers enquiries. But when the number of maps begins to increase, and when most of them are used only intermittently it becomes necessary to establish a satisfactory method of recording, filing and handling them if they are to play their full part in the work of the library or information service.

Maps are very different from books and periodicals the modern type have no author and sometimes they have no real title—a quality which they share with some of the earliest charts and plans. Dates are very often lacking, and in the case of foreign maps it is not always easy to identify the part of the world depicted. The problems of arranging them and filing them in a way which will exploit them fully are complicated by the different forms which they take—not only in size, but also in presentation, for some are wall-maps, others are globes, still others roller maps, quite apart from the minor problems of very different maps being printed on both sides of the same sheet or a number of important inset maps being included in a haphazard fashion. If, however these possibilities are kept in mind while the collection is still small and fairly manageable, and a suitable code for their treatment worked out in advance, the addition of large quantities of maps later on will not have the effect of forcing the librarian to scrap the simpler system in use.

There are some special libraries the majority of whose stock consists of maps and atlases this chapter is not for them. The problems of map and atlas libraries have been dealt with in great detail in some of the books listed at the end of this section. What is here described is a practical method suitable for the average library or information service in which maps play only a subsidiary (but very important) part. It is well to ask first what the readers in such organisations seek from atlases and maps. It is certain that not one in a hundred is looking for the name of the engraver or for the exact title. The interest of the overwhelming

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but nevertheless they show these in relation to a specific geographical unit such as Great Britain, Europe or the whole world. The reader in seeking these special subjects will know in advance the geographical area which he believes or hopes may contain these features. The overriding interest is in the geographical unit, and to each map should therefore be assigned the recognized name of the geographical region in use for book-cataloguing in the individual library and special subjects can be indicated by the use of sub-headings and added entries. Thus a map showing the distribution of population in France would be entered under the heading FRANCE. Population, with either an added entry or a reference under the subject POPULATION according to the degree of interest of the library in that particular subject.

In the case of old maps considerable importance attaches to the identification and naming of the actual engraver but most modern maps are the product of government survey departments, or of commercial firms specialising in the production of maps, and no reader will wish to know more of what such a publisher has produced, beyond what is given in the lists of its publications. The essential items which the body of the catalogue entry for a map should contain are these

(*a*) the title, if any. If there is none, a suitable title should be composed which adequately describes the contents of the map. The series.

(*b*) the place of publication, the issuing body and the publisher

(*c*) the edition, and the date of publication

(*d*) the date of survey and date of revision, if known, and if markedly different from the date of publication

(*e*) the scale given in the form of a representative fraction such as 1 200,000, rather than as a miscellany of different national standards of measurements in which one map's scale is quoted in inches and the next in centimetres—a method which impedes rapid comparison

(*f*) collation whether printed on both sides, or if on more than one sheet

(*g*) description which includes such items as inset maps, language (in the case of foreign maps), size of actual map area (if significant), the projection (where its naming will convey a definite idea to the reader), the meridian (if other than Greenwich), and the form—sheet, roller wall, globe, etc.

majority of readers is in the subject of the map at which they are looking, and this subject consists of two parts first of all, the part of the world depicted on the map, and secondly the type of information given about that area. Thus one map may show the physical features of Africa, another its political divisions, while a third may be entirely devoted to communications. One map may be very useful for identifying landmarks, but may be useless for measuring distances accurately Such details the reader who is accustomed to maps and their use may easily ascertain for himself by examining the actual map but if the librarian can give him these details in advance he will be helping him considerably and at the same time he will be performing a valuable service for the untrained reader to whom a map is "just a map"

It is essential therefore to catalogue maps, and to adapt the existing code for book cataloguing to suit the needs of the reader It is essential, too, to catalogue each map except where it is part of a recognised series which can be adequately dealt with as a whole thus, a complete set of the 1 inch Ordnance Survey maps for Great Britain would come within this category—while at the same time not precluding the making of analytical entries for individual maps wherever they were of particular importance to the library concerned. On the other hand, a library possessing only odd items of the Survey's series would probably catalogue each separately It is essential also to catalogue atlases—*especially those devoted to a single continent, country or subject.* The question of making analytical entries for maps in books and periodicals is one which can only be decided in relation to two points first, the work of the particular library concerned, and secondly the individual importance of each map Thus the publication in the *Geographical Journal* of a map delineating part of the frontiers of a South American country with more detail and accuracy than any previous map would warrant special attention by libraries having a particular interest in that part of South America. *Such entries should, however be restricted to* outstanding items, if staff and readers are to appreciate that the presence of such an entry implies the existence of material which should not be overlooked

The main entry for an atlas or a map should be made under the name of the geographical area which it represents It is true that many maps show special subjects, such as the distribution of coalfields, the utilisation of land or the direction of currents,

each subdivided into smaller and smaller regions. Each heading can be further subdivided by special subjects. Maps arranged in this fashion allow the reader the best chance of ascertaining the complete extent of the library's resources on a particular area and the larger areas which include it, as well as any more detailed maps of smaller areas within the larger. An ingenious but simple system of notation allows the staff or experienced reader to understand not only the area but also the subject features of the map without further description. Most large map libraries employ similar schemes, but their adaptation to much smaller collections is feasible and allows for sudden expansion without difficulty or alteration.

Maps can be stored horizontally or vertically. The most usual method is to file them horizontally in long shallow drawers they are protected by heavy manila folders or sheets, and the contents of each drawer are covered by a cloth or composition sheet. For this method to be successful, it is essential that the maps should not be packed too tightly in the drawers, and that the staff should be trained to take out the whole of the container or folder, since the extraction or replacement of an individual map will increase the wear on it and its neighbours considerably. Each folder should be labelled with its contents, and each drawer and cabinet should also be clearly labelled. E en so both readers and staff should be encouraged to make preliminary use of the catalogue, since it is easier to consult cards and slips, than to open and shut several heavy drawers and extract several weighty folders and examine their contents.

The horizontal method of filing maps is however less satisfactory than the vertical method. In the first place, owing to the shallow drawers, a cabinet for horizontal filing —whether of wood or steel—has as much space devoted to partitions as to actual map space. In the second, it is easier to extract and replace a map from a ertical than from a horizontal position, and maps of different sizes can be filed together vertically without any danger of the smaller maps being overlooked.

There are several methods of filing maps vertically the first, which was a pioneer effort, suspends the maps from a metal frame by means of small clips which can hold one or more items. The whole is enclosed within a large steel cabinet from which the maps can be removed either from the side or the top. Another type, long in use in engineers and architects' offices, is a plan file containing heavy manila pockets supported at intervals by

Thus a typical entry would be

India and Burma. Washington, National Geographic Magazine, 1946.

1 6,000 000

71 by 58 cm. Albers Conical Equal Area projection. Sheet map. Insets of Bombay and Calcutta on scale 1 500,000. " Political subdivision of India " on reverse side.

Added entries should not be made in a mechanical fashion they are only justified where it is felt that they will be of definite service to the reader and decisions of this kind can only be taken in relation to the special work of the library and the needs of its users.

Whether the catalogue entries should be filed in the main library catalogue or in a separate map catalogue is a question which must be settled after detailed consideration of the work of the individual library Where maps play an important part in that work and where their entries would not swamp those for books and periodicals, it would be of definite advantage to amalgamate them with the catalogue entries for other types of printed material for a map has a powerful illustrative value which is of definite support to facts and statistics. If they are amalgamated in this way each entry for a map should either be made on a distinctively-coloured card or slip, or marked in such a way that it is immediately obvious—without the necessity for reading the contents of the entry—that it represents a map.

Even if the entries are arranged in the main sequence of the general catalogue, it is not practicable or economical to file maps with the literature to which they relate. It is true that maps can be folded placed in pamphlet boxes and shelved in the book sequence But folding does not improve maps or extend their lives, and it is unnecessarily wasteful of space, so that separate storage and sequences are advisable. The arrangement of maps should be made according to a scientific system, and it is unlikely that most libraries will find the Dewey or U D C schedules adequate for this purpose. The main requisite is to use a system which arranges maps in such a way that contiguous areas are brought close together in the filing sequence and for this purpose S W Boggs and D C. Lewis have devised a detailed classification which is fully described in a work mentioned at the end of this chapter Roughly speaking, their system allows for general maps covering the whole world at the beginning of the sequence and it then gives main divisions for large land-and water areas,

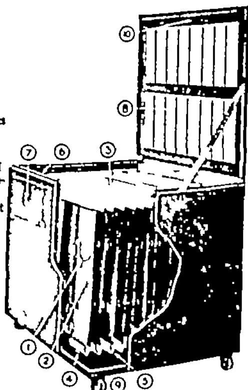
each subdivided into smaller and smaller regions. Each heading can be further subdivided by special subjects. Maps arranged in this fashion allow the reader the best chance of ascertaining the complete extent of the library's resources on a particular area and the larger areas which include it, as well as any more detailed maps of smaller areas within the larger. An ingenious but simple system of notation allows the staff or experienced reader to understand not only the area but also the subject features of the map without further description. Most large map libraries employ similar schemes, but their adaptation to much smaller collections is feasible and allows for sudden expansion without difficulty or alteration.

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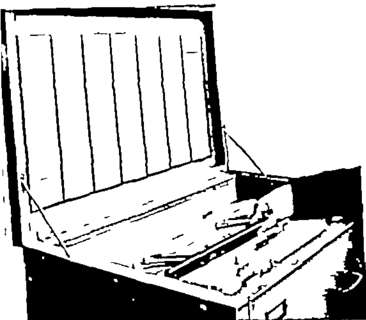
1. Compressor Springs
2. Separators.
3. Rollers.
4. Retaining Bar holding pockets in alignment.
5. Flexible canvas pocket bottoms.
6. Overlapping Joins.
7. Reference Shelf
8. Index on cover
9. Castors.
10. Lock.



Art Metal Construction Co.

Map Cabinet

strong springs attached to metal rods which move backwards and forward on ballbearings along grooves in the sides of the metal cabinet. The compression exerted by the springs ensures that the manila pockets and their contents are held flat and at the same time enables reference to be made with ease to any particular file or map. Where it is necessary to file several series of maps of varying sizes in the same cabinet, smaller manila folders can be used and filed in parallel sequences. The cabinet is lined throughout with asbestos, and the inside of the lid is fitted with a key to the contents. A third type of case consists of a metal cabinet in which the maps are suspended by strong holders attached to their upper edges, the holders being suspended from two pairs

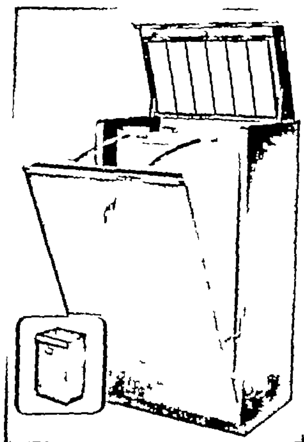


E. [illegible] and Sons, Ltd.
Map Cabinet, showing System of Selection

of round-section solid metal arms shaped to arcs of uniform radius. One of each pair of arms is fixed to the inside back of the cabinet. The other two arms move with the hinged front panel which, when unlocked, swings forward, allowing the maps to be moved swiftly to reach those needed for use. In the case of this type of cabinet the lid again holds a key to the contents.

Maps for which much use is expected should be mounted on suitable material. The practice of mounting maps in sections, while of use in facilitating folding, should not be followed in any case where the map will be required for accurate measurement of either direction or distance.

Small atlases can be filed on ordinary bookshelves, but large



E. H. Mason and Sons, Ltd

Map Cabinet. Inset shows Cabinet when closed

atlases of folio or greater size should preferably be filed horizontally and on deep shelving of the roller type to facilitate withdrawal and replacement. Typical atlas cases have an overall height of 3 feet 6 inches, and a depth of 18 inches or more. Since the shelves are close together and can harbour dust and rubbish, it is desirable that they can be removed completely for cleaning, a hinged bar being sufficient to hold them in place at other times. A slight slope to the shelves makes the spine-titles more visible to the reader without stooping, and an inclined top with a slight ledge in front enables consultation of the atlas to be made on the spot.

Large maps are often suspended from the ceiling or on walls, being unrolled by cords hanging at eye-level. A better system is to store them rolled up in vertical containers rather like large umbrella-stands, or to file them horizontally in deep shelves in cupboards.

For examination some libraries provide an inspection table consisting of a ground-glass top, scored for measurement and illuminated from below by strong lights which can be controlled by the reader. Storage space below provides quick access to much-used maps, and a support for the inspection table.

Recent developments include the protection of the edges of maps by having their edges bound with cloth or tape by a special edge-binding machine, and the strengthening and protection and preservation of maps by lamination with a plastic solution applied under great heat and pressure.

There is a great amount of literature on this subject, and much of it is fascinating. First of all, every librarian who is interested in maps and atlases should read John Kirkland Wright and Elizabeth T. Platt's absorbing *Aids to Geographical Research: Bibliographies, Periodicals, Atlases, Gazetteers, and other Reference Books* of which a second edition was issued in New York by the American Geographical Society in 1947. This book, apart from its general interest, is of especial use in the identification of atlases and map series. Walter Thiele's *Official Map Publications: a Historical Sketch, and a Bibliographical Handbook of Current Maps and Mapping Services in the United States, Canada, Latin-America, France, Great Britain, Germany and certain other countries* which was published in Chicago by the American Library Association in 1938, is also useful in this respect, and has a helpful chapter on the cataloguing and care of maps. In addition, the Guides issued by the British Ordnance Survey to

their maps are of the greatest assistance in identification, and also in the work of estimating future space requirements, etc.

But the best book on the cataloguing and classification of maps is Boggs and Lewis's *Classification and Cataloging of Maps and Atlases* issued in New York by the Special Libraries Association in 1945 which is the result of a survey not only of American but also of British methods. In this book every problem which the cataloguer and the classifier is likely to meet in his work with maps is fully discussed, and a code is given which should ensure that treatment is adequate for a collection of any size. Readers are advised to make certain that they have the four pages of errata which were issued with this work.

The Library of Congress's *Rules for Descriptive Cataloging* (Washington, 1949) contains an important section on maps, relief models, globes and atlases, on pages 67 to 73 Mrs. Clare Le Gear's work on the *Care of Maps and Atlases* is also essential reading for the map librarian. In addition, there is a very valuable article on this subject by Mr G R. Crone, Librarian to the Royal Geographical Society in the *Library Association Record* for 1936 and 'The storage and conservation of maps a report prepared by a committee of the Royal Geographical Society" (*Geographical Journal*, June 1955 – also issued separately by the R.G.S. in April 1955) gives the latest information available.

FILMS

The place occupied by films in the service of most libraries is small at present, but it must of necessity grow larger especially in those organizations which use audio-visual aids for training or educational purposes, and in those which maintain records of important developments in the history of the organization or the community on film. In the few libraries where films are filed in large numbers there is a tendency to form them into a separate department of the library service, for—like maps and illustrations and most forms of special material—they add to the general record of past experience and thought.

In the majority of libraries, however holdings of films are so small that they tend to become rather the Cinderellas of the collection, for they do not fit in with most of the rules pertaining to the rest of the material, and their shape and substance deprive them of the full appreciation of their actual value. The policy therefore, should be to exploit their unique qualities to the utmost, while at the same time preserving a routine which protects them adequately and adds as little as possible to the work of a busy staff.

On the receipt of a film, the first reaction should be to accession it and to enter its number on the leading strip of film, the reel, the metal container, and on any accompanying script, lecture notes, or instructions. This can be done in a similar fashion to that already mentioned in the chapter on microfilms (see page 34).

The main interest of a film in most types of libraries is in its subject nevertheless, the main entry in the catalogue should be made under its title, for films are usually given sufficiently memorable titles for readers to remember them without effort. In some cases a film becomes known by a temporary title as in the case of CELLULOID CIRCUS which was exhibited and described by Mr Colin Dean at the Aslib Conference of 1936. Again, it often happens that, quite apart from questions of translation, a film is known by substantially different titles in different countries in such cases a reference should be made from any alternative title to that under which the film is generally known. It sometimes occurs, moreover especially in the case of scientific and training films, that the film lacks a specific title here it is advisable to make an entry directly under the appropriate

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(n) Details of any accompanying script, lecture notes, instructions, etc., including location if separate from the film to which it refers
(o) Accession number
(p) Class and or location mark

To this information should be added a short annotation which provides a brief summary or description of the film, with special features, scenes, processes, techniques, etc., noted together with the reel numbers and the positions at which they occur. In this connection, it should be carefully considered whether analytical entries could profitably be made for any of these items where they are of special interest to the users of the library. Thus a new film may contain the only adequate illustrations and description of a new process or machine, an analytical entry for which may well add to the resources of the catalogue.

Whether or not the catalogue entries for films should be included in the general catalogue of the library depends on the part which the films play in the work of the individual library. In a library for instance, which has only a handful of films in comparison with the enormous numbers of books and serials, the entries for films may well be amalgamated with the entries for other types of material in the general catalogue. Such an action will ensure that the films are not overlooked and that what they can add to the information on a particular subject available in printed form is brought at once to the reader's notice. On the other hand, where the entries for films would overwhelm or be out of all proportion to the often more important entries for books and serials, they should be kept separate. In any case, the catalogue card or slip for a film should always be plainly marked or coloured, so that the reader is under no misapprehension when he glances at the entry.

The storage of films introduces new problems. First of all, their shape, size and substance make it essential that they should be stored horizontally. Secondly there is the very real danger of fire, which is best met by storing films in metal cabinets, or in asbestos-lined drawers, which can be closed and locked. Individual pigeon-holes or drawers are desirable, since this form of filing helps to reduce the danger of fire spreading throughout the container. It must be remembered too that films are rarely shown in the library itself; their exhibition involves their being transported to other places in suitable containers. Where, therefore, the library possesses only a few films, it should be

subject heading, supplying a working-title in square brackets.

Apart from additional entries and references made under the subject or subjects of the film, added entries should be considered for those of the following people responsible for its existence (the possibility of using sensitised index cards to reproduce the titles, credits, etc., photographically should be borne in mind)

A. Producer
Associate producer
Director
Assistant director
Original author
Screen and script writers
Cameraman
Assistant cameraman
Sound supervisor
Recordist
Art director
Assistant art director
Musical composer
Musical director
Musical conductor
Orchestra
Solo artists
Dance band
and any others to whom credit is given

B. The cast (individually)

but only if such entries are of definite assistance to the users of the library—in the case of technical films, it will be found that such entries are unnecessary except perhaps where the reader may remember the film by the name of its producer or that of one of the principal members of the cast Discretion must therefore be used, if each entry is to be really worth while.

The body of the main entry should consist of the following items, in this order

(*a*) Title
(*b*) Such details of production and cast as are of definite use
(*c*) The name of the organisation or person responsible for its existence company distributor or individual producer
(*d*) Country of origin
(*e*) Year of release
(*f*) Format (16 mm., etc.)
(*g*) Length—number of reels, if more than one length in feet, if one reel or part of a reel
(*h*) Playing time
(*i*) Positive or negative
(*j*) Colour if other than black and white
(*k*) Type—sound or silent
(*l*) Source and date of acquisition
(*m*) Material—inflammable/non-flammable

it has been examined, a copy of his original receipt should be cancelled and returned to him, with a note that the film has been returned in good condition or if this is not so, a note of what damage has been discovered and an estimate of the amount necessary to cover repairs. For this purpose, issue slips should be made in duplicate so that a permanent record of the use of each film can be kept on hand for future reference. This is necessary for cases where damage is not immediately noticed and must be traced back later

Much of the literature on this subject is American and appears mainly in non-professional periodicals, as a glance at the columns of the *Engineering Index* and the *Industrial Arts Index* (under the heading Moving or Motion Pictures) will show One of the best sources is the *Journal of the Society of Motion Picture Engineers and Television*, which has published several good articles on this subject—summaries of which can be read in the *Engineering Index*—and a very interesting article on the subject from the point of view of the everyday librarian who must deal with films as a single feature of a library handling many other types of material is Mrs. Patricia O Blair's " Treatment, Storage and Handling of Motion Picture Film " (*Library Journal*, March 1 1946. Pages 333 to 336). The second part of " Good Presentation " (*Film User* volume 9 No. 99 January 1955, pages 25-28) gives a good illustrated account of special problems of storing and maintaining 16 mm. film, based on a detailed study undertaken by the 16 mm. division of the British Kinematograph Society In recent years British practice has made remarkable strides, and cataloguing practice is fully reflected in *Rules for Use in the Cataloguing Department of the National Film Library* (3rd edition, London, British Film Institute, 1954. viii, 40 pages) with 18 pages of examples, and in the memorandum on *The Arrangement of Film Catalogues Recommendations made by the Cataloguing Committee of the British Film Institute* (London, British Film Institute, February 1951, ii, 5 pages). David Grenfell's " The Cataloguing of Newsfilms in the National Film Library " (*University Film Journal*, Summer 1955. Pages 26 to 32) gives the Chief Cataloguer of the National Film Archive's own account of the handling of this specialised but important type of film. Overleaf are given several examples of the expert handling of the cataloguing of films in that Library

considered whether the best and most economical policy would not be to store them permanently in the containers which will be required for their despatch. Such a method has much to recommend it the containers are fireproof and keep the reels together while their (usually) square shape eliminates the problems of filing circular reels. This system will not cope with large numbers of films, and here the type of storage indicated above will be needed allowance being made for adequate ventilation to prevent the deterioration of the film. Regular inspection of the films should be made so that any signs of decomposition may be detected before the damage becomes widespread.

The unstable nature of films, and especially the inflammability and inherent chemical instability of nitrate film base items, needs to be kept in mind. A very clear and interesting account of the dangers and their prevention is given in a well-illustrated article on the Problems of Storing Film for Archive Purposes" by H. G Brown (*British Kinematography* volume 20, No. 5 pages 2 to 14 May 1952) in which the type of storage used by the National Film Archive is fully described. In addition, the United States National Bureau of Standards *Summary Report of Research at the National Bureau of Standards on the Stability and Preservation of Records on Photographic Film*, 1939 is well worth careful study The usual everyday method is to keep the films well away from sudden changes of temperature and from strong light, and to store them in a cool place with a recommended humidity of between 50 and 55 per cent—which can be achieved by the inclusion of a safe and odourless chemical compound housed in the base of the container or cabinet.

Except where films are being preserved as an historical record—in which case their place is in a museum and not in a library—they are intended for use and this means that some practical method of issuing them and controlling their handling must be devised. In addition to the risks of fire or heat films are liable to extensive damage through careless or uninstructed use, or through faulty or ill-kept machines. The issue of films should therefore be made dependent on the reader s undertaking to make good any damage occurring while the films are in his possession When a film is returned, it should be inspected carefully and any damage noted and repaired. When the next reader borrows a film he should sign a receipt slip agreeing that he has received the film in good condition—opportunity being given him for examining the film in his turn if he wishes—and when he has returned the film and

THEME DETECTIVE AND THRILLER. A story of murder and subsequent blackmail. *R.1* Scotland Yard's flying squad arrest a criminal; after he has been subjected to an interrogation, identification parade, charged, finger-printed and put in the cells the men in charge of the case, including Detective Frank Webber, prepare to leave. (787) *R.2* Alice White, Frank's girl friend, is peeved at being kept waiting; he takes her to a Lyon's Corner House; they quarrel and Frank leaves her but subsequently observes Alice leaving the café in the company of another man with whom she has made an assignation. *(1468)*. *R.3* The man, an artist, invites Alice into his studio; they are observed by Tracy, a furtive character not unknown to the artist. (2272). *R. 4.* The artist offers to paint Alice; whilst she is changing behind a screen he sings to her at the piano after which he brutally attempts her seduction;

REVIEW REFS. ETC.
Bioscope, 79 (1186), June 26, 1929 p. 31
Close-up, 5 (2), August 1929 pp. 131 135
Kinematograph weekly 148 (1158), June 27 1929 p. 43
Noble, Peter Index to the work of Alfred Hitchcock.
Spec. suppl. to *Sight and Sound*, May 1949
(Index series, No. 18). pp. 12–14

REASON FOR ACQUN.
As a pioneer sound film for its dubbing technique and as an important Hitchcock film.

Note
The song *Miss Up-to-Date* was written for the musical play "Love Lies" produced at the Gaiety in March, 1929 and in which Cyril Ritchard appeared.

SUBJECT REFS.
343.71
942.12 069
942.13 : 725.71
351.745

Blackmail
Holborn—British Museum
Westminster — Lyon's Corner House, Coventry Street.
Flying Squad, Scotland Yard.

STILLS

Reverse of card

LOCATION No. 198 1

TITLE BLACKMAIL

STUDIO Elstree Studios, Herts.
PRODUCTION CO British International Pictures (B.I.P.)

PRODUCER [John Maxwell]
DIRECTOR Alfred Hitchcock
ASSISTANT DIRECTOR Frank Mills
SCRIPT from the play by Charles Bennett adapted by Alfred Hitchcock

DIALOGUE Benn Levy
PHOTOGRAPHY Jack Cox
CAMERA ASSISTANT [Derick Williams]
STILL CAMERAMAN [Michael Powell]
ART DIRECTION W C Arnold [Norman Arnold]

FILM DIRECTOR Emile de Ruelle
MUSIC Hubert Bath
Harry Stafford
British International Symphony Orchestra
CONDUCTOR John Reynders
SOUND SYSTEM R.C.A. Photophone
[The song *Miss Up-to-Date* by Billy Mayerl and Frank Eyton]
Musical Score by Campbell and Connelly

CAST

Alice White	Anny Ondra
Mrs. White	Sara Allgood
Mr White	Charles Paton
Det. Frank Webber	John Longden
Tracy	Donald Calthrop
The artist	Cyril Ritchard
The landlady	Hannah Jones
The Chief Inspector	Harvey Braban
Det. sgt.	Ex. Det. Sgt. Bishop (late C.I D., Scotland Yard)
[The charlady]	[Phyllis Monkman]

[Joan Barry was Anny Ondra's vocal double]

COUNTRY Great Britain

DATE 1929

WIDTH 35 mm.

POS./ SO./
FEET 7,398
CERT A

REG. No. Br 2739

DISTR. Wardour Films

DONOR Mr John Maxwell

DATE RECD. 1936

SELECTION COMM. REF AE 185 (1584) 24/11/54

THEME DETECTIVE AND THRILLER A story of murder and subsequent blackmail. R.1 Scotland Yard's flying squad arrest a criminal after he has been subjected to an interrogation, identification parade, charged, finger-printed and put in the cells the men in charge of the case, including Detective Frank Webber prepare to leave. (787) R.2 Alice White, Frank's girl friend, is peeved at being kept waiting. He takes her to Lyons' Corner House; they quarrel and Frank leaves her but subsequently observes Alice leaving the café in the company of another man with whom she has made an assignation (1468). R.3 The man, an artist, invites Alice into his studio; they are observed by Tracy a furtive character not unknown to the artist. (2272). R.4. The artist offers to paint Alice i[...] while she is changing behind a screen he sings to her at the piano after which he brutally attempts her seduction

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REASON FOR ACQUN.
As a pioneer sound film for its dubbing technique and as an important Hitchcock film.

Note
The song *After Up-to-Date* was written for the musical play Love Lies produced at the Gaiety in March, 1929, and in which Cyril Ritchard appeared.

SOURCE REFS.:
343.71
94_.12 : 069
942.13 725.71
351.745

Blackmail
Holborn—British Museum.
Westminster — Lyon's Corner House, Coventry Street.
Flying Squad, Scotland Yard.

STILLS

Reverse of card

Title : BLACKMAIL (*continued*)

Location No. 198 I

Alice defends herself, but unconscious of her actions she stabs him with a bread-knife. (3214). *R.5* Observed by
Tracy Alice leaves the studio and walks the streets in a daze the landlady finds the body the police are called
and one of the investigators is Frank who finds and pockets a glove which he recognises as belonging to Alice Alice
returns home and prepares herself to meet her family (4067). *R.6.* At breakfast Alice s distress is aggravated by
gossip about the murder Frank arrives and shows her the glove , her confession is interrupted by the arrival of
Tracy who produces a companion glove and proceeds to blackmail the unhappy couple. (4966). *R.7* Tracy invites
himself to breakfast at Scotland Yard the landlady identifies Tracy from a photograph and he is immediately
suspected of the murder Frank gives Tracy some money before receiving a call from the Yard. (5856). *R.8.* Tracy
hears from Frank that he is suspected of the crime Alice again attempts to confess but is prevented by Frank the
police arrive and the panic-stricken Tracy makes his escape through a window (6362). *R.9* The police pursue Tracy
who attempts to escape in a taxi cornered, he takes refuge in the British Museum and after a chase through the
galleries and reading room finally falls to his death from the Museum s dome where he has been cornered Alice,
the murder on her conscience, goes to Scotland Yard to make a confession she is taken to an inspector and finds
Frank with him her talk with the inspector is broken up by a telephone call Alice makes her confession to the
young detective and together they leave the building. (7398). *The End.* (7404).

Continuation card

TITLE (6th April, 1930) PATHE GAZETTE Location No. 6142 A(b)

IN INDIA TODAY : GANDHI — STORMY PETREL OF INDIAN POLITICS — COMPLETES 'CIVIL DISOBEDIENCE' MARCH TO BREAK SALT LAWS — UNINTERFERED WITH BY AUTHORITIES. Shots of the procession, including (30–41 56–76 and 88–98) shots of Gandhi (98).

35mm /B /Pos. Willis Collection

GANDHI, Mohandas Karamchand (Mahatma)
394.5 : 32 : 954 Political processions — India.

Obverse and reverse of main entry for a Newsfilm 8 in. by 5 in.

TITLE DRIFTERS

LOCATION No. 3185 D

SPONSOR [Empire Marketing Board].

PRODUCTION CO New Era Productions

DIRECTOR John Grierson

EDITOR John Grierson

PHOTOGRAPHY Basil Emmott

COUNTRY Great Britain

DATE 1929

WIDTH 35 mm.

POS./ ST./

FEET 3,631

CERT [U]

REG No. Br 3325

DISTR.
New Era Films

DONOR
Central Office
of Information

DATE RECD. 13/5/46

SELECTION COMM. REF
AE 185 (1584)
24/11/54

THEME DOCUMENTARY The story of the North Sea herring fisheries, filmed at Lerwick in the Shetlands, Lowestoft and Yarmouth and in the North Sea. *R 1* Fisherman at Lerwick; fishing fleet at Lowestoft; leaving for the North Sea; the herring shoals are reached. (89–857). *R 2* Life on board trawler; casting the nets (1803). *R 3* Hauling commences; storm rises; the trawlers commence their race to harbour on completion of the hauling (2674). *R 4* En route to Yarmouth; entering the harbour; fish auction and busy quayside scenes; fish girls gutting herring; taking fish to city markets by train. (3631). *The End.* (3642).

REVIEW REFS. ETC
Bioscope, 81 (1208), November 27 1929 p. 33
Close up, 5 (5), November 1929 pp. 402 9
Film index, Vol. 1 New York, 1941 p. 575
Film Society (London). Programme No. 33, November 10, 1929, p. [2]
Hardy Forsyth, ed. Grierson on documentary London, 1946, pp. 14–16, et al.

REASON FOR ACQUN.

As the film which inspired the British documentary movement and as the only film directed by John Grierson.

SUBJECT REFS.	
636.222.2	*Herring Fishing*
629.1 4.72	Trawlers
551 465	Rough seas
381 14 : 942.61	Fishmarket : Yarmouth
941 11	Lerwick
597.553.1	Herrings
597.555.2	Congers
942.64	Lowestoft

STILLS

The entries given above, and on the preceding pages, have been selected by Mr David Grenfell Chief Cataloguer of the National Film Archive, as typical examples of the type of cataloguing carried out in that Library. Entries are typed on 8 in. by 5 in. cards, both sides being used.

TITLE DRIFTERS

LOCATION No. 3185 D

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AE 185 (1584)
24/11/54

Further reading

I am indebted to the Kodak Research Library for the following references to the collecting, cataloguing and filing of photographs and films.

Adams, E. L., and Lambert M Photographic Section of the Library of Congress. Library Journal 71 1081-87 No. 15, September 1946.

Negatives are classified as to size and an 8 in. by 10 in. file print is made from each. Code numbers are assigned and a control card is made out containing a brief record of the subject, the photographer's name the negative size, and some additional data. Prints are sorted into lots and catalogued. Finally the prints are mounted on grey sheets, the captions are added, and the entire sheet is photographed on microfilm.

Strain, P M (Librarian, U.S. Naval Phot. Interpretation Center Washington, D C.) Photographs in Scientific and Technical Libraries. Special Libraries, 39 No. 3 March 1948 pp. 77–82.

Negative and print preservation. Captioning. Cataloguing. Classifying. Accession records.

Horowitz, I Army Air Forces Keep Pictorial Record, *Library Journal* 71 1751–54, No. 22, December 15 1946.

U.S. Army Air Forces Photographic Library Prints are mounted in loose-leaf binders stacked vertically in steel shelves and numbered according to the arbitrary geographical theatres. Negatives are filed numerically

Lawton, K. B. Army Pictorial. *Radio News* 31 130, 147 312, 314 316, February (U.S. Army Signal Corps Issue) 1944

Pictures taken by the Army Pictorial Service are filed – cross-indexed by subject matter location, personalities, campaigns, and serial numbers.

Downes, B. The Museum of Modern Art's Photography Center *Pop Photography* 14 24 30, 85–6, February 1944

Shell, M Filing and classification methods of photographic and illustrative material. I Operations and methods of various photographic departments II Simple systems applicable to the classification of medical material. *J Biol g Photog Assn.*, 19 No. 3 August, 1951 pp. 129–134 and No 4 November 1951 pp 158–160.

Reed, Seerley Some standards for film bibliographies.
American Lib. Assn. Bull., 43 Dec. 1949 pp. 366–367

Howe, C. Film Library-Organization. *Photo Dealers' Assoc. J.*, pp. 21, 23 May–June, 1945.
Organization and administration are discussed.

(Effinger, C. M.) Simpler Film Filing. *Science News Letter* 47 359 No. 23, June 9 1945.
A loose-leaf cataloguing procedure is described for filing individual frames of motion-picture film which is said to be simpler than the card-index system. At the top of each page is an itemized summary of all the frames on that page and similar scenes are included on any given page, e.g. streets, trains, boats. Each item is keyed to a particular film.

Bradley J. G. Wartime Cataloguing of Motion-Picture Film. *J Soc. Mot. Pict. Eng.*, 42, 145–55 March, 1944.
The problems and techniques concerned with locating scenes and other data in motion-picture films after they have been deposited in the vaults of the National Archives in Washington are discussed and illustrated. "Reference Summary" supplies the headline of the story and pertinent information. "Subject index card" lists particular subjects found in a particular film. "Reference film strip" consisting of one frame for each title and for each important scene or subject, printed in sequence, permits the searcher to see photographically the contents of the motion-picture involved.

United States, Library of Congress, Descriptive Catalogue Div Rules for descriptive cataloguing motion pictures and film strips. 2nd preliminary ed. 18 pp., Washington, Library of Congress, 1953

Library Journal 74 No. 6, 15 March, 1949 (Audio-Visual Number)

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The Aslib Handbook of Special Librarianship and Information Work Aslib, 1955

"The cataloguing of films and filmstrips Unesco proposals." *Unesco Bulletin for Libraries* May June 1955 pages 98–101

Daughtry Bessie. *Cataloging arrangement and storage of motion pictures film strips and 2" × 2 slides* Rochester N Y., University of Rochester Press, for the Association of College and Reference Libraries, 1954 ill 81 leaves. (ACRL Microcard Series, no 20)

Doe, Janet, *Editor A Handbook of Medical Library Practice* Chicago American Library Association 1943 x, 609 pages. (Especially Chapter VI pages 220-55)

Jackson Lucille, *Editor Technical Libraries Their Organisation and Management* New York, Special Libraries Association, 1951 viii, 202 pages.

Planning the Library London, Roneo 1950 95 pages. (Includes very helpful illustrations).

Bibliography in an Age of Science by Louis N Ridenour Ralph R. Shaw and A G Hill. Urbana Ill., University of Illinois Press, 1951 90 pages.

Rider Fremont. *Compact Book Storage* New York Hadham Press, 1949 94 pages.

Standingford O W *Filing and Indexing* London Office Management Association, 1951 (Issued in connexion with a one-day Conference held by the Association at Caxton Hall Westminster on Tuesday 20th March, 1951)

Weil B H., *Editor The Technical Report* New York, Reinhold Publishing Corporation, 1954 xii, 485 pages. (Especially Part IV pages 259-370)

N.B—New ideas and equipment are described frequently in the pages of the *ALA Bulletin* and of the *Library Journal The Pioneer* a journal issued periodically by Remington Rand, is devoted to the planning of libraries, and gives excellent illustrations of layout equipment, etc.

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